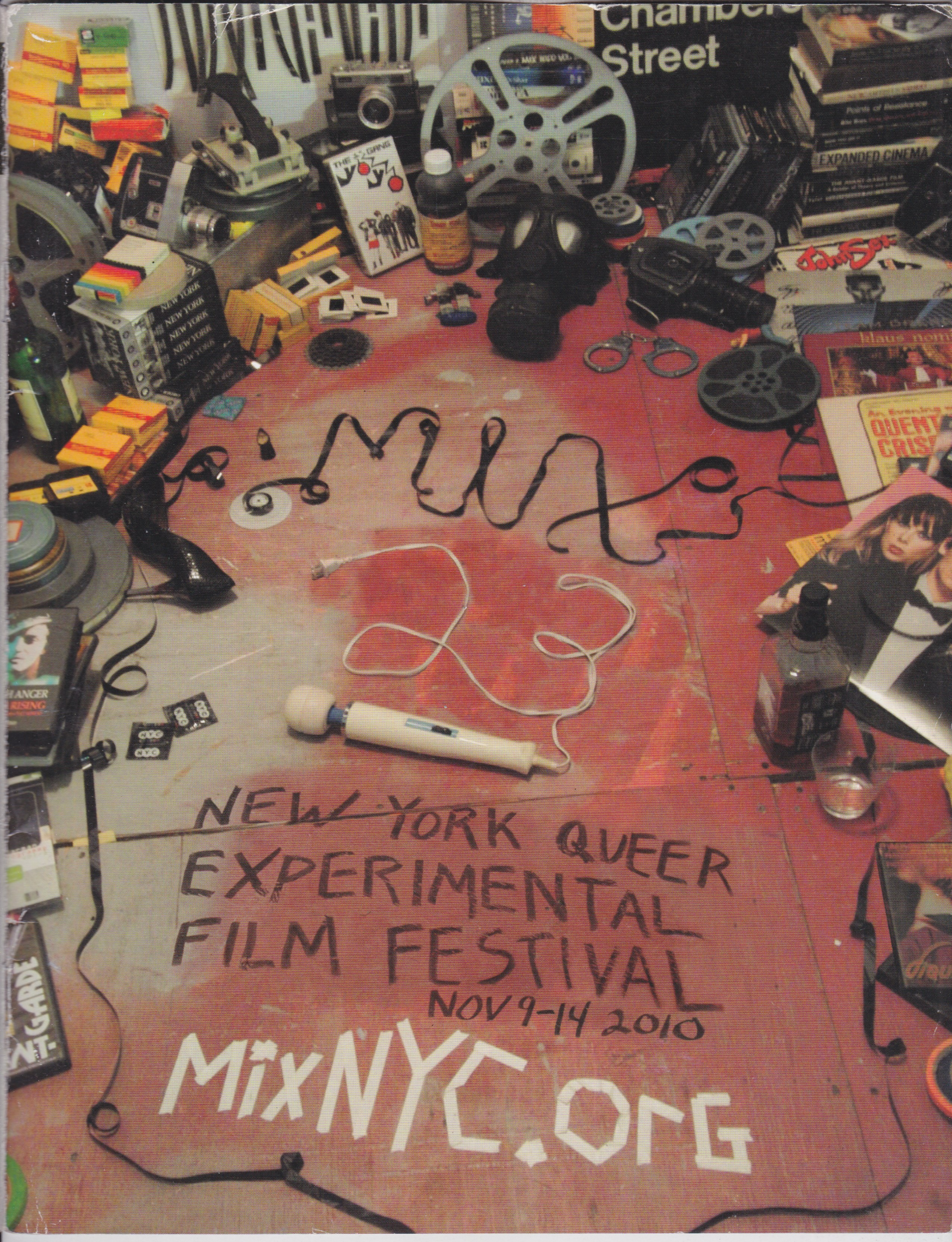
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TUES NOV 9	WEDS NOV 10	THURS NOV 11	FRI NOV 12	SAT NOV 13	SUN NOV 14
				4PM Underground NY, Christmas on Earth p.31	4PM A Different Take 2010 p.38
				6PM Action Constellation p.33	6PM That Tortured Feeling p.40
			7PM The Emotional Body p.20	7:15PM ..Revival of Organisms p.26	
			7:30PM Out There in the Dark p.26	7:30PM Out There in the Dark p.26	7:30PM Under the Queer Fruit Tree p.26
7:15PM Experiments in the Revival of Organisms p.26	7PM From Chaos to Sanctum Sanctorum and Back Again p.9	8PM .. Fall of Icarus p.14 [at Abrons Arts Center]			
8PM Opening Night: Bursting at the Seams p.6	8:30PM Not Found on eHarmony p.11	7:30PM Out There in the Dark p.26	8:30PM Believe it or Not p.27	8PM Nø Heroes p.35	8PM L.A. Zombie p.42
	10PM Boy p.13	7:30PM Too Much Pussy!! p.15	9PM The Sense Ritual p.28	9:30PM Hold Still My Sweet p.27	
		10PM 50 Faggots p.18	11PM Starving Hysterical Naked p.30	10PM Desire.. p.30	

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= PERFORMANCE

WELCOME

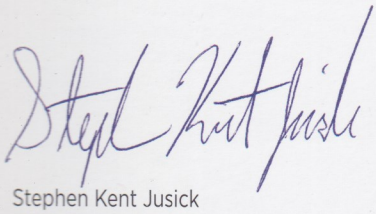
We hope your visit to the MIX Factory, walking beneath textile parabolas forming a nest-like environment, is exciting, as you explore the installations, films & performances that occur here throughout the week.

2010 has been a tough year for many. Economically MIX has been hit with budget cuts & reduced giving. Politically we are well aware of the forces of intolerance near our Lower Manhattan offices and the recent spate of violence perpetrated against us in our own establishments. Think of MIX as an oasis, where you can immerse yourself physically in a "chamber of consolation" (Peter Cramer's *Ars(e) Moriendi*), a replica of Quentin Crisp's old East Village walk-up, or a mountain of cones & bean bags. Or plunge into the intellectual offerings, such as Joshua Thorson's program The Sense Ritual, to refresh your psyche with studies of language, space & thought.

More than just the annual film festival, MIX marches on despite a roiling economy and uncertain political trends. Our ACT UP Oral History Project has thrived. Successful exhibits of the 100+ interviews were on view at Harvard University and here at White Columns. We've just signed an agreement with Harvard to maintain the project's work, allowing it to continue, making it more accessible to a wider public, and incorporating the information about ACT UP's pivotal AIDS activism into university coursework.

Lippy, by Aishah Abdullah, a student in our A Different Take workshop, was included in the 2010 Tribeca Film Festival, reaching over 1000 youths—unusual prominence for first film of any kind.

These are but two examples of the kind of larger project that MIX contributes to, thanks to the dedication of our volunteers (staff & otherwise!) who toil year-round, organizing community screenings across the boroughs and nurturing the community of radical queers this festival was built for, and built by. We're so glad to be a part of it with you!



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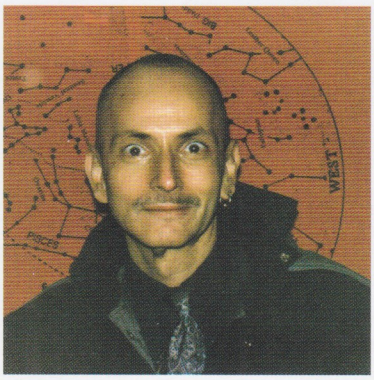
IN MEMORIAM

WILL MUNRO
February 11, 1975—May 21, 2010

Filmmaker and zinester Scott Treleaven first introduced me to Will Munro on a visit to Toronto, probably in 1997. He was another in Treleaven's punk coterie and we hung out while I was there. When I was looking for punk films for a planned show at MIX in 1998, I asked Will if he had anything. He said he would make something. He and his boyfriend at the time showed up on my doorstep while I was out and waited patiently for my return. Will's film, *Rebels Rule*, was shot on Super8 and he edited it with scissors and packing tape, in a true DIY spirit, not necessarily knowing there were tools available to make his work easier. Some of Wills underwear creations hung on display that year. Will and Alex sat in the theater, making me a skirt and tunic out of 8mm film. I was very late introducing the show but the full house was very understanding. I posed in one of Will's underwear designs on another visit to Toronto and he appears as a voyeur in one of my Super8 films, shot in the York Street subway station. Later Will started Vazaleen, an insanely popular club night that combined queers of all genders with rock & roll performances, bringing Limp Wrist, Vaginal Davis, Jayne County, Kembra Pfahler and others to wider audiences and gaining attention for himself as a promoter on the rise. I was lucky enough to show my projections there in 2001. Will rallied communities, DJing multiple weekly gigs with electro, post-punk and disco parties. Most people talk about Will's parties, but he was also a prolific artist, fearless of challenges, forming and developing his craft by participating in a sewing circle and making increasingly elaborate woven pieces of clothing.



TOM CHOMONT
September 5, 1942—June 28, 2010

I first met Tom Chomont in 1995, at Anthology Film Archives. MIX was showing Tom's film *Twilight*. But I'd seen his work years earlier, in one of my first ever viewings of experimental film. Later, I got to know Tom a bit better when I screened his 1985 film *Razor Head*, as part of a punk program at Cinema Village in 1998. There his elegant, precise A&B-roll printing was juxtaposed with the scrappier work of much younger makers and yet it all fit together. Later, I would see Tom occasionally, rallying around him when he was diagnosed with HIV around 2002. MIX founder Jim Hubbard worked over the years to preserve Tom's films. Much of that work was finally completed at the UCLA Film & Television Archive in 2009, in conjunction with Outfest's Legacy Project. Hubbard writes:

"Between 1962 and 1989, Tom Chomont made over 40 films. The subtitle of his film *Phases of the Moon* best characterizes all of his work: *The Parapsychology of Everyday Life*. Chomont's films offer a lyric depiction of the ordinary world, but at the same time reveal an unabashedly spiritual and sexualized parallel universe. His incomparable technique of offsetting color positive and high contrast black-and-white negative creates a subtly beautiful, otherworldly aura. This program features the gorgeously restored *Love Objects* (1971), which seems shockingly up-to-date in its exploration of fluid gender and sexuality; *Jabbok* (1967), a gently erotic re-imagining of Jacob wrestling with the angel; and *Oblivion* (1969), a shimmering, complex portrait of a young man. Starting in 1990, despite increasingly severe Parkinson's disease, Tom made more than a dozen videos. They are hard-edged and raw. While many center on explicit S/M imagery, they go beyond the performative aspects of sadomasochistic practice and become an entrée to a transcendent and philosophical spirit world. Tom Chomont died on June 28, 2010."

Tom was a sweet soul, mostly unsung, of the underground.

For more information about Tom and his films, there's a great article here:
http://www.indianauteur.com/?p=1471

TUESDAY NOV 9 8pm

OPENING NIGHT: BURSTING AT THE SEAMS

MIX NYC is proud to open this year's festival with abundant queer creativity reaching all across the landscape of our lives, art and politics. From personal revelations in *The Cindy Doll* and *How the Bridge Works* to bold political statements in *See Something, Say Something* and *Lloyd ____Fein Must Die*, opening night is overflowing with imagination and creativity. Poetry courses through documentary in *Jay Dreams* and contemporary cultural consciousness dissolves into reflection and abstraction in *Les Nanas, Make Them Jump* and *The Ghosts of Syb'L Vane.* And to break through the boundary between film and performance, MIX is delighted to have director and violin virtuoso Paul Festa provide a live soundtrack for *The Glitter Emergency*. We hope you enjoy this collection of ambitious film, video, animation and performance!

Curated by the Festival Programming Committee. TRT: 131 min.

THE GLITTER EMERGENCY

PAUL FESTA

2010, USA, video, color + B&W, sound w/ live violin accompaniment, 20 min.

Set to the haunting Canzonetta and Barn Burning Finale of Tchaikovsky's Violin Concerto, *The Glitter Emergency* tells the story of Peggy the Peg-Leg Ballerina whose dreams of ballet stardom are thwarted by her disability and servitude to two depraved Evil Stepsisters. Supernatural intervention comes in the form of two mercurial Pixies and the Mephistophelean superhero violinist Stringendo, who pursue Peggy up and down the hills of San Francisco in a chase culminating in a ball scene where the Pixies vanquish the stepsisters and Peggy triumphantly manifests her inner ballerina.

LES NANAS

JAY DREAMS ◎

CATHERINE PANCAKE

2009, USA, video, color and B&W, sound, 25 min.

Jay Dreams captures a day in the lives of Jai Brooks, Monique Meadows and friends in Baltimore's African-American Dom-Fem community. Documentary footage, animation and beautifully idealized 16mm vignettes show the complex interplay between the outside world of work, community and relationships and the internal world of poetry, identity and imagination.

THE GLITTER EMERGENCY

TUESDAY NOV 9 8pm

MAKE THEM JUMP

KELLY SPIVEY

2010, USA, 16mm,
color, sound, 11 min.

Optically printed from found footage of animals with children, including a bullfrog jumping contest, a story of a child in Harlem who finds a duck and a girl who loves a cow, this film digs frame-by-rephotographed frame for the now tenuous beauty in nature and awkward animal/human relations.

SEE SOMETHING, SAY SOMETHING ◎

JERRY TARTAGLIA

2010, USA, 8mm, 16mm and
video, color, sound, 20 min.

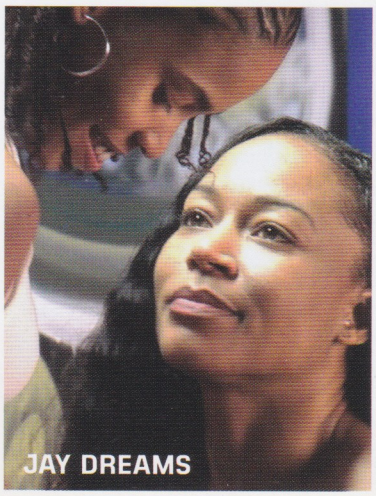
This is the second installment of the film cycle "The Way of The World," the first part of which, *The Mystery School,* was completed in 2009. Using manipulated multiple projections and live performnance, the film begins with a brief FBI Warning, after which the Pope (Pauline VI), visits America in 16mm and with the help of a new audio track, clarifies the foundations of our Imperial system. Later, American soldiers enacting the "Saga of Western Man" burn civilian villages while superimposed gay porn unmasks the sublimated sexual energy that prevents them from asking or telling. In the live action segment the filmmaker attempts to communicate directly with the audience, but succumbs to the temptation of academic sanitation. *See Something, Say Something* takes the experiment from the passive re-reading of heterocentric imagery of *The Mystery School* into a proactive re-contextualizing of the fetishes of hetero-sanctity. *See Something, Say Something* is a live, real time, moving image projection that employs 16mm film, digital video/audio, super8 film and live action. The presentation at MIX includes Tyler Arcaro, John Schlegel and Sean Michael Kirk.

ALL FLOWERS IN TIME

JONATHAN CAOUETTE

2010, USA, video,
color, sound, 14 min.

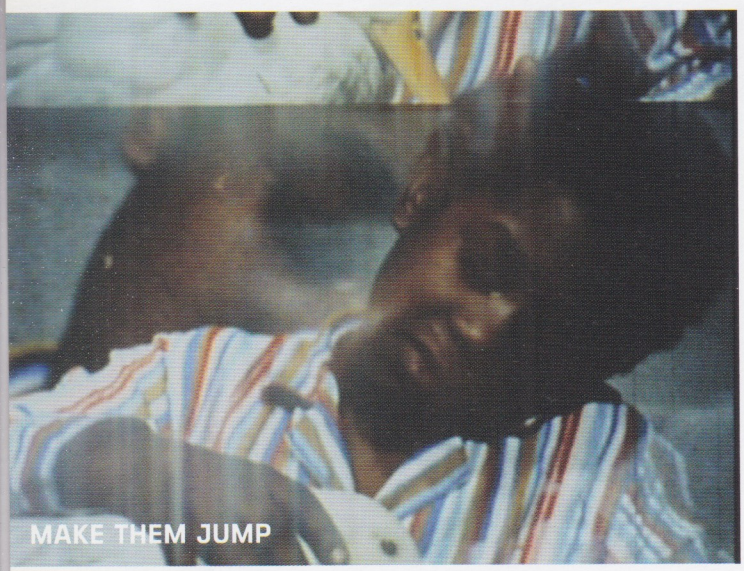
All Flowers In Time is an experimental short in which an evil sempiternal energy manifesting as a Dutch TV show, contains a signal that enslaves young women and children and convinces them to believe they can shape-shift into different people. Starring Chloe Sevigny, Chandler Frantz and Joshua Caouette.



JAY DREAMS

SEE SOMETHING, SAY SOMETHING

THE CINDY DOLL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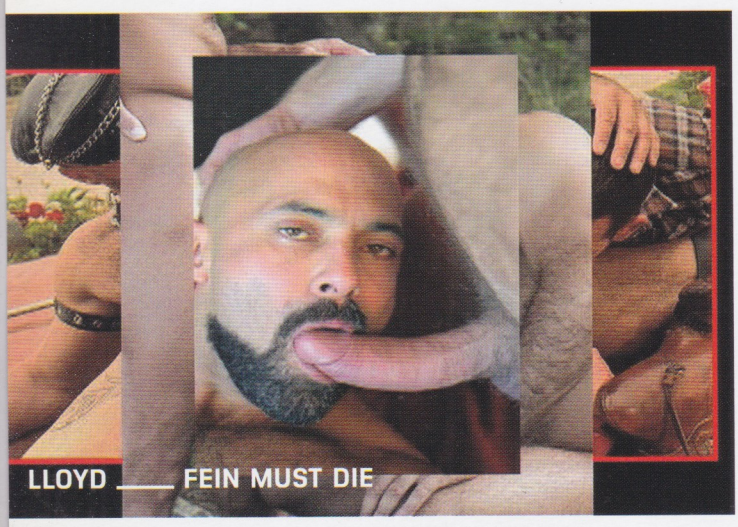

LLOYD ___ FEIN MUST DIE

I GIVE YOU LIFE ☆

LATHAM ZEARFOSS
2010, USA, video, color, sound, 12 min.

Mutated voices and deleted words try to find their way back home while a father tries to find solace and justice in the wake of his son's brutal, highly publicized murder in this penetrating sensorial journey through cinematic mediation, collective memory and mourning.

THE CINDY DOLL

JULIE SARAGOSA
2008, Canada, Super8mm, transfer-to-video, B&W, sound, 6 min.

Using an expired roll of super8-sound cartridge as impetus to document an autobiographical performance, the subject sits in a bathtub recounting a story. The doll is used as an instrument to heal childhood trauma and hand-processing used to depict intimate scars. This powerful short challenges viewers to hear a woman's traumatic experience while remaining grounded in the beauty of super8 film as a vehicle for catharsis.

HOW THE BRIDGE WORKS ◎

IRIT REINHEIMER & SARA ZIA EBRAHIMI
2010, USA, video, color, sound, 7 min.

Using the Ben Franklin Bridge as a visual anchor, this film explores the forces of memory and gravity and our ability to understand their functioning. Through projection and reprojection, these two filmmakers reflect on their fathers' departures.

THE GHOSTS OF SYB'L VANE

HYATT MICHAELS
2010, USA, video, color, sound, 10 min.

A ghost relives memories from his past and his lover's lovers. In *The Picture of Dorian Gray*, Syb'L Vane becomes so consumed with love for beautiful Dorian that she commits suicide when he loses interest in her. This short combines fiction and documentary, investigating the mythology of black male masculinity and black queer identity in relationship to beauty.

LES NANAS

DANIELLE MORGAN
2010, USA, Super8mm transfer-to-video, color, sound, 3 min.

Shot on one reel of Super 8mm and edited in camera, *Les Nanas* is a visual interpretation of a piece of music by avant-garde musicians, the Artie Smudges Trio that follows a day in the lives of the three doll-like women. The women perform a dark dance of mechanical movements ending in a measured expression of controlled aggression.

LLOYD ___ FEIN MUST DIE

CHARLES LUM
2010, USA, video, color, sound, 3 min.

The CEO of Goldman Sachs serves as a symbol of Wall Street greed and duplicity in this expression of powerful emotions held in check. Lum composes an orgy of images to assuage anger at avaricious executives, defiantly paired with the classic song "I Gotta Be Me."

EXPERIMENTS IN THE REVIVAL OF ORGANISMS

MAXIMALIST PERFORMANCE WITH RETRO FOUND OBJECTS BY DANIEL PILLIS. TUESDAY, NOV. 9 AT 7:15 PM. SEE PAGE 26.

FROM CHAOS TO SANCTUM SANCTORUM AND BACK AGAIN

WEDNESDAY NOV 10 7pm

Inspired by memory, survival, safety, comfort, or just the search for a little place in the world to fit into, queer folks seem to possess an intense, perhaps even innate, connection and tactile response to where we are now and where we have been in the past. These filmmakers all artistically and emotionally confront their surroundings. Some transform chaos into a sanctum sanctorum, be it a downtown LA street corner, an interior of a shared domicile, or street-level exterior doorways, while others link the impact of city growth and jarring structural change, with the disruption of their own inner emotional architecture, as experienced in Winnipeg, Beijing and Beirut. And reflection, provoked and inspired by the indelible diary of time & place...home movies, becomes the catalyst leading to the poetic reassessment of a life lived so far in *We-1st Person Plural.*

Curated by the Festival Programming Committee. TRT: 61 min.

COVERED

JOHN GREYSON

2009, Canada, video, color, sound, 14 min.

In September, 2008, the opening ceremonies of the first Queer Sarajevo Festival were closed down by a violent mob, who accused the organizers of blaspheming the holy month of Ramadan. Eight people were hospitalized, and the rest of the festival was canceled. This experimental documentary profiles the courage of the four women who organized the festival, and explores the complex politics that inform contemporary Bosnian society, still struggling with the demons of the brutal 1992-95 war. A counter-narrative uses excerpts from a Susan Sontag essay to critique the peculiar subculture of youtube cover versions, and the ubiquity of bird imagery in pop songs.

3 MINUTES IN BEIJING *

KEVIN KELLY

2009, Canada, video, color, sound, 3 min.

Addressing the astonishing rate of Beijing's cityscape transformation, this video presents an ironic vision of Chinese architecture out of control. "I have taken buildings of the most well known architectural projects from the Beijing skyscape and reconstructed them so they become an undoable spectacle."
—Kevin Kelly

TOMORROW NEVER COMES

JOE MERRELL

2009, USA, video, color, sound, 4 min.

Like a still image coming to life, this experiment in specialized time, shot on a street corner in LA, features a continuously scrolling still image and vanishing point perspective.

3 MINUTES IN BEIJING

PAINT IT AGAIN

TOMORROW NEVER COMES

I'VE HEARD 3 STORIES *

MARWA ARSANIOS

2009, Lebanon, video, color, sound, Arabic with English subtitles, 12 min.

An investigation featuring 2-D animation, fusing the story of a 1950s experimental chalet, the disappearance of a dancer from a Beirut saloon and the history of a once very hip beach resort, the "Acapulco," on the southern outskirts of the city, that has undergone a radical transformation since 1978.

PAINT IT AGAIN

SASHA WORTZEL

2010, USA, video, color, sound, 5 min.

A house shared for 40 years and now the home of only one surviving partner, becomes museum-like, meticulously arranged and decorated, full of objects like artifacts that hold memories and hint at a life shared in a space and, in a sense, at a life that is now gone.

EIGHT YEARS IN WINNIPEG ◎

JAMES PASCHKE

2007, Canada, video, color, sound, 4 min.

Twenty-eight tracking shots of city scenes are layered onto each other to create a living collage of urban sights and sounds. The conceptually biographical piece is based on the maker's transition from rural Manitoba to the urban surroundings of Winnipeg.

LAST ADDRESS

IRA SACHS

2009, USA, video, color, sound, 8 min.

Keith Haring, Robert Mapplethorpe, Norman René, Peter Hujar, Ethyl Eichelberger, Felix Gonzalez-Torres, Cookie Mueller, Klaus Nomi...the list of New York artists who died of AIDS over the last 30 years is countless and the loss immeasurable. *Last Address* documents the exteriors of the houses, apartment buildings and lofts where these and others were living at the time of their deaths to mark the disappearance of a generation. The elegiac film is a remembrance of that loss, as well as an evocation of the continued presence of their work in our lives and culture.

WE-1ST PERSON PLURAL ☆

VIKA KIRCHENBAUER

2009, Germany, video, color, sound, 11 min.

Coupling super8 home movies with images and sounds recorded on journeys over the past years, this poetically collaged film reveals itself as a personal reflection on the ever-recurring actions of human behavior in love, gender, memory, political action and identity.

NOT FOUND ON eHARMONY

WEDNESDAY NOV 10 8:30 PM

Relationships [rĭ-lā'shən-shĭp's]: Unrequited, disappointing, oblique, unexpected, fleeting, reminiscent, absurd, remarkable and unremarkable. We search for them, agonize over them, celebrate them, mourn them, avoid them, fall into them, obsess over them, love them and hate them. Are they the foundation of human experience? This diverse collection of films all have relationships at the core, whatever their incarnation, examining our interpersonal & intimate ties from a broad perspective.

Curated by the Festival Programming Committee. TRT: 77 min.

PARTS ☆

LIDIA SHEININ
2009, USA/Russia,
video, color, sound, 2 min.

Does somebody we love forever become a part of us? And how do we experience the world around us when they are gone?

A TYPICAL MORNING FOR GREEN AND BLUE

ANDREW JAMES PATERSON
2009, Canada, video, color, sound, 8 min.

This animated short presents a dialogue between Green and Blue suggesting either long-term lovers or perhaps over-familiar housemates as they wander in and out of their everyday concerns—tea, the weather, viruses and memorials.

BILLY & AARON

RODNEY EVANS
2010, USA, video,
B&W, sound, 10 min.

A short drama about African-American composer Billy Strayhorn and the personal and professional consequences of his decision to live as an openly gay man within the homophobic jazz milieu of the 1940's.

LES ARABES AIMENT LES CHATS ☆

AKRAM ZAATARI & LILANE GIRAUDON
2009, Lebanon, Super8mm to video, B&W, silent with inter-titles, 9 min.

Arabs love cats...although there are only brief cameos by cats in this film. The frame focuses mainly on a pair of young men as they stare at the camera or interact with each other. Inter-titles suggest narrative, but in true silent super-8 fashion, the film only alludes to a possible narrative and to the possibilities of compiling narrative from images.

SO MANY POISONS ☆

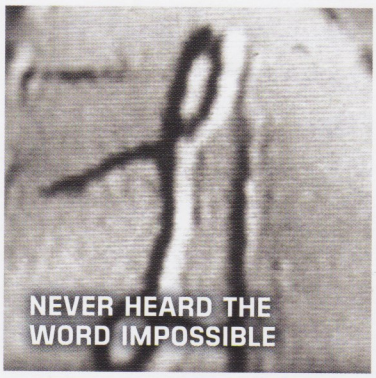
TODD DOWNING
2010, UK, video,
color, sound, 4 min.

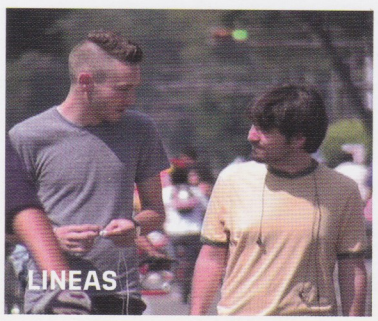
This music video assembled from Super8 footage of two men on holiday in 1960s Europe with audio by British electro synth band Atomizer, presents an intimate and strangely liberated sexual world from the past.

NEVER HEARD THE WORD IMPOSSIBLE

STEPHANIE GRAY
2007, USA, Super8mm,
color, sound on CD, 7 min.

A deconstruction of the "L" word in the 1970s television sitcom *Laverne & Shirley,* featuring two women who work at a brewery and live together as "roommates." Hah! Painstakingly edited in camera, the sound is sampled, reworked and distorted from the show's theme song.





WEDNESDAY NOV 10 8:30 PM

BILLY & AARON

WAS IT A DREAM OR WAS IT FACEBOOK? ◎

MARCELLA ERNEST
2010, USA, video, B&W and color, sound, 3 min.

A stop-motion video journal of cell phone images, illustrating three years of an idealistic friendship of quixotic impractical love and the emotion, heartache and the ugliness that lies beneath. How can three years end with an email and no words? Was it a dream or was it Facebook ? It was a dream, I'm not even on Facebook.

HE DIDN'T KNOW FASSBINDER ◎

MARC ADELMAN
2009, Germany/USA, video, color, sound, 8 min

Biography and queer film history are woven together against the backdrop of Berlin and San Francisco. A rumination of sorts...

LINEAS ☆

CARLOS MUÑOZ
2009, Mexico, video, color, sound, 11 min.

Two young men cross paths and share their passion through the sharing of their music...but can music bring you together or keep you apart?

POTLUCK ◎

ANDREA LAWLER & BERNADINE MELLIS
2010, USA, video, color, sound, 15 min.

Potluck is a queer one-act absurdist drama inspired by Samuel Beckett. It's also about being in a relationship.

POTLUCK

BOY

"Mom, I know the real world sucks, that's why I am going to start a band!" Cody Critcheloe is a small-town weirdo who aspires to greatness, with inspiration that begins and ends with his mysterious friend and muse: The Woman. Cody's performance art band SSION explores different decades of musical styles and evolves with spontaneous songs, rituals, club gigs and concerts galore. Documentary-style interview, music video, cardboard props and animation make *Boy* a full-on punk rock queer stardom experience!

WEDNESDAY NOV 10 10PM

CODY CRITCHELOE
2009, USA, video,
color, sound, 61 min.

BOY, the first film (2009) by musician-artist Cody Critcheloe, is a haunting and humorous gay coming-of-age story featuring music videos by the artist's band, SSION (pronounced "shun"), which he founded when in high school and continued at the Kansas City Art Institute (where he graduated in 2003) and which is still active. Critcheloe made the videos between 2007 and '09, intending that they would be incorporated into a film. The videos are linked by segments of dialogue, mockumentary interviews and tour footage. The hour-long film was shown in a gallery whose furniture, walls and floor featured the artist's bold graphic designs, familiar from works on paper he has also exhibited. SSION has toured the country and released four CDs, including, in 2008, *Fools Gold,* the source of the songs in *BOY*. Layered with myths, archetypes, stereotypes and arch borrowings from pop culture, the semi-autobiographical production is fired by rebellion against social norms that stifle creativity and marginalize gays.

Critcheloe plays an aspiring rock star—svelte androgynous, laconic, yet vulnerable—whose popularity has been eclipsed by a female rival, "The Woman"—the enigma at the center of this film. With her large black-rimmed glasses, she's bookishly attractive, but she also

emanates power and aggression. "I'm vicariously living through her," Critcheloe said in a recent interview. She first appears as a childhood friend in one of several segments enlivened by colorful animation. In a later scene, Critcheloe takes revenge on his carping mother, played by a male actor in drag, for a childhood filled with misunderstanding and repression. He dyes her hair blonde to the reproachful song "Ah Ma": "I only walk like a fag cuz of all of my blisters," he snarls.

Beyond its obvious elements of satire and critique, *BOY* perfectly encapsulates the tribal, do-it-together mentality of Critcheloe's generation. The film draws on the talents of dozens of his friends, including up-and-coming designers Peggy Noland and Ari Fish and musician Ashley Miller. The music, which ranges from catchy, Euro-disco-style tunes to rebel anthems, keeps the narrative moving. In a segment shot outdoors, the band delivers a feedback-filled rendition of "Day Job," a hard-driving lament about boring and meaningless kinds of work. Young men in loincloths perform a ritualistic male dance around a campfire to "A Wolves Eye," a moody meditation on masculinity in which Critcheloe confesses, "It feels tough. I think I've had enough."

Loneliness and erotic longing pulse through an orgy scene enacted to the song "Street Jizz," as well as a club segment in which Critcheloe performs to adoring fans and is then evicted. Following a visit to a drag queen "Psy-chic," he enjoys another brief moment of celebrity before it is snatched away by The Woman, who has put together her own band. She dominates the film's end, a phantasmagorical spectacle that is part Busby Berkeley and part *Wizard of Oz*. "It's hard to find your way when there's all this stuff in your way," Critcheloe remarks midway through the film. At the end, he is tearful, but defers to the power of The Woman, leaving an open question: Is she real or a figment—the embodiment, perhaps, of his female alter ego?

—Alice Thorson, *Art in America*

TOO MUCH PUSSY

THURSDAY NOV 11 7:30 PM

TOO MUCH PUSSY!
FEMINIST SLUTS IN
THE QUEER X SHOW

EMILE JOUVET
2010, France, video,
color, sound, 98 min.

Too Much Pussy! captures the adventures of a group of seven women on a performance art tour of Europe in the summer of 2009. Emilie Jouvet, Wendy Delorme, Judy Minx, Madison Young, Sadie Lune, Mad Kate and DJ Metzgerei are activists, artists, writers, musicians, sex workers, porn stars. This documentary follows these fascinating women as they perform in nightclubs and theaters in Paris, Berlin, Stockholm and beyond, including a stop at the infamous Wagenplatz Schwarzer Kanal. As we spend time with them in the van, backstage, in hotels and on the streets, we really get to know these powerful and thoughtful sex radical women. They live and breathe their feminism, from deconstructing patriarchal language to creating solidarity through sexuality. They talk shop and they fuck. *Too Much Pussy!* takes us along for the journey with all its triumphs and daily struggles and leaves us feeling in the end as though we've made seven sexy new friends.

BELIEVE IT OR NOT

E. HEARTE'S MULTIPLE PROJECTOR PERFORMANCE. THURSDAY, NOV 11 @ 9:30PM. SEE PAGE 27.

THURSDAY NOV 11 8PM

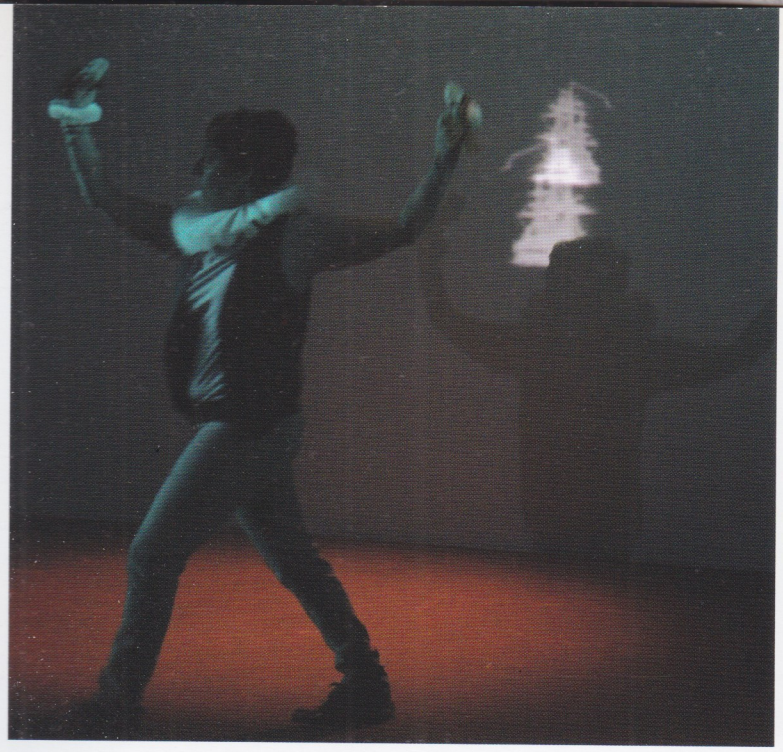
LANDSCAPE WITH THE FALL OF ICARUS

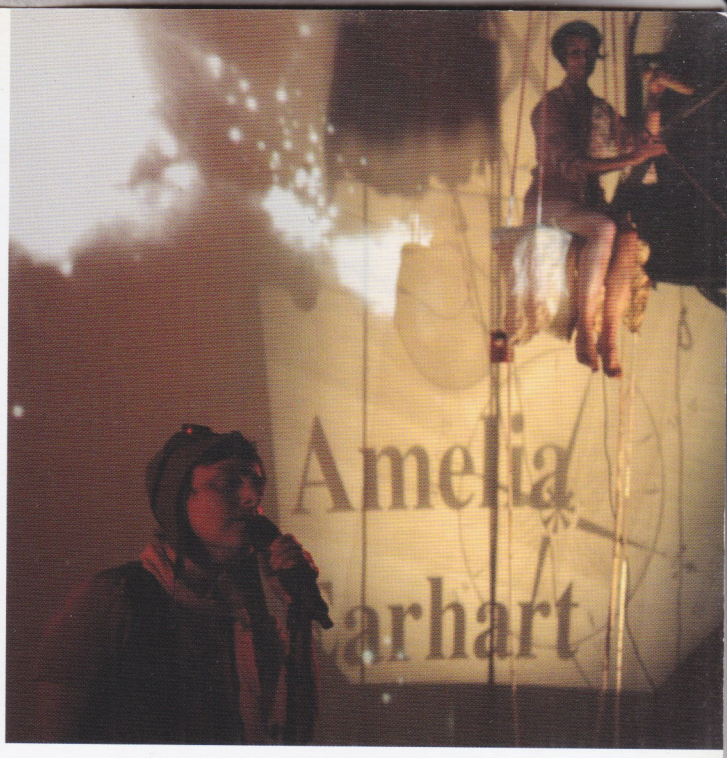
ABRONS ART CENTER
466 GRAND STREET AT PITT ST., SOUTH OF DELANCEY. **$15**

SAMUAEL TOPIARY ◎
2010, USA, performance with live music & video, c. 90 min.

Landscape with the Fall of Icarus is a new solo performance that explores our human compulsion to tempt fate and reach beyond our physical limits. It is told through the eyes of six fictionalized, historical, mythological and imaginary characters: Icarus, Renaissance painter Pieter Brueghel, explorer Henry Hudson, the Wall Street Minotaur, aviatrix Amelia Earhart and robber-barron David Rockefeller. Writer/performer & filmmaker Samuael Topiary takes us on a journey from 16th century Antwerp through 20th century New York City to explore the symbolic and poetic resonances of the Greek myth of Icarus. Two-time Bessie Award-winning choreographer/dancer Miguel Gutierrez (whose *myendlesslove* premiered at MIX in 2006) directs this strange, funny and chilling fugue about ambition and recklessness. Accompanied by Peter Kerlin's electronic sound score, with live musical saw, ukelele and accordion by C. Ryder Cooley, *Icarus* blends video projections, sock puppets, spoken word and original song. With costumes by Jocelyn Davis, set design by Andrea Stanley and lighting design by Carrie Wood.

Landscape with the Fall of Icarus is made possible with support from the Experimental Television Center Finishing Fund, the DTW Media Arts Fellowship, the MacDowell Colony, the RADAR Lab, the Experimental Television Center and Mount Tremper Arts





Samuael Topiary
(writer/performer/video)

Topiary is a Brooklyn based video artist and performer. Her video works have screened in festivals throughout the US and abroad including on WNET/Ch. 13, at the NY Video Festival at Lincoln Center, the Walker Art Center, Chicago International Film Festival, MIXNYC, Threadwaxing Space and the Mad-cat Film Festival touring program. Her character Technopia was host of the infamous Shtudio Show at Chez Bushwick. Topiary has created music videos for the band Le Tigre and video designs for David Dorfman Dance and Miguel Gutierrez and the Powerful People. Throughout the 1990s in San Francisco, Topiary created collaborative performance work with Hip Circle Improvisations and made dance films and media installations at venues including The Lab, New Langton Arts, Yerba Buena Center and Southern Exposure Gallery. In 1997, she was a member of the first Sister Spit's Ramblin' Road Show US Tour.

Topiary studied playwriting at the NYU Dramatic Writing Program and received an MFA in Film/Video from Bard College. She currently teaches at the School of Visual Arts.
www.topiaryfilms.org

Miguel Gutierrez
(director)

Miguel is a dance and music artist based in Brooklyn. He makes solo and group work with a variety of artists under the moniker Miguel Gutierrez and the Powerful People. His work includes: *enter the seen* (2002), *I succumb* (2003), *dAMNATION rOAD* (2004), *Retrospective Exhibitionist and Difficult Bodies* (2005), *myendlesslove* (2006), *Everyone* (2007), *Nothing, No Thing* (2008), *Last Meadow* (2009), *HEAVENS WHAT HAVE I DONE* (2010) and he instigated the performance/protest/meditation *freedom of information* (2001, 2008 & 2009). In the U.S. his work has been presented by Dance Theater Workshop, Danspace Project, The Abrons Arts Center and The Kitchen (New York, NY), ODC (San Francisco, CA), the Walker Art Center (Minneapolis, MN), the Flynn Center (Burlington, VT), DiverseWorks! (Houston, TX) and the Fusebox Festival (Austin, TX). Internationally it has toured to several venues and festivals such as Antipodes Festival at Le Quartz (Brest), Politics of Ecstasy (Berlin), Kampnagel (Hamburg), Explore Festival (Bucharest), ImPulsTanz (Vienna) and Springdance (Utrecht). He is a 2010 Fellow in Choreography from the Guggenheim Foundation and the Foundation for Contemporary Arts. He has also received support from the National Endowment for the Arts, Creative Capital, the Jerome Foundation, the Rockefeller MAP Fund, the National Performance Network Creative Commissioning Fund and New York Foundation for the Arts Fellowship and BUILD programs. He is twice the winner of a New York Dance and Performance "Bessie" Award: in 2002 for dancing with John Jasperse Company and in 2006 as a choreographer for *Retrospective Exhibitionist and Difficult Bodies.* He has worked as a curator for The Kitchen's Dance and Process program and SHTUDIO SHOW at Chez Bushwick. WHEN YOU RISE UP, a collection of his performance writings, is now available from 53rd State Press. He teaches regularly around the world and he invented *DEEP AEROBICS*, an absurd(ist) workout for the leftist imagination-revolutionary in all of us. He has been lucky to work with a wide variety of extraordinary contemporary dance artists, such as Joe Goode, Juliette Mapp, Sarah Michelson, Jennifer Lacey, Deborah Hay and Alain Buffard. Upcoming projects include a collaboration with Jenny Holzer at the ICA in Boston and a commissioned piece for The Fondue Set in Sydney, Australia.
www.miguelgutierrez.org

THURSDAY NOV 11 10pm

50FAGGOTS

HOW GAY DO YOU WANT TO BE TODAY?

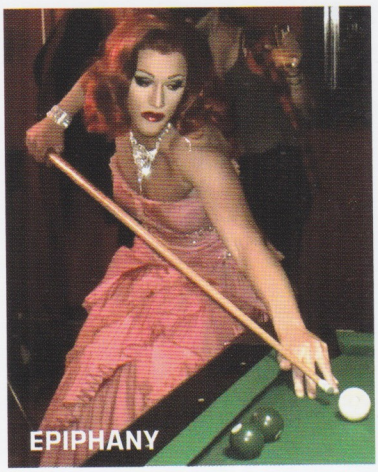
RANDALL JENSON ☆
& MEREDITH ZIELKE
2010, USA, video,
color, sound, 56 min.

50Faggots is a longitudinal, autoethnographic online documentary series about effeminate gay male activists, artists, professionals and educators, whose perspectives are rarely discussed within most cultures. The series addresses the dearth of self-acceptance among effeminate men, young and old, with humorous anecdotes, important wisdom and inspiring models of resilience. By offering individual alternatives to dominant constructions of American masculinity and heteronormative gay lifestyles, this film illuminates the ongoing issues relevant to queer communities.

The project grew out of Jensen's thinking about divas such as Streisand and Callas, when Jenson decided to focus on his friend, flamboyant fashion designer Aaron Gray. This led Jenson to seek others like Gray and himself, assembling an ethnography of effeminate gay men and the challenges they face.

Jenson dedicates two years to documenting the stories of ten gay men. These men discuss their professional and personal lives, often in contradiction to communities that demand a rigid and binary definition of gender, particularly valuing patriarchy and an appropriate presentation of straight-acting masculinity. While the series allows each man to discuss the ways their personal effeminate expressions are negotiated in career, relationships and communities, this documentary project creates national dialogue around the diversity of ways to truly "be" a man.

In this first episode, the cast chats about how open, proud and expressive they choose to be each day in their careers and communities. Epiphany stumbles out in the early morning to fix the air conditioning unit in his underwear. Human rights lawyer David emphasizes the importance of disability pride. Jade's mom reveals how her son created the queen to support his family. Former AIDS hospice volunteer-turned-singer, straightedge


EPIPHANY

Cyon refuses to feed into the gay nightlife drama. Stonewall veteran Roger Goodman laments the lack of community. Acid Betty reveals how drag helps her cope with loneliness. Publicist Timur schmoozes with *Real Housewives of DC's* Michaele Salahi and tries to push past the surface of DC's high society. Broadway touring actor & Radical Faerie Bizzy talks about gender and performance.

TALK BACK!

Join us after the screening for a discussion with the filmmaker Randall Jensen and cast members Aaron Gray, Bizzy, Epiphany, Acid Betty, Timur Tugberk, Cyon Flare and Roger Goodman.

PARTICIPANTS

NEW YORK CITY

Aaron Gray is a designer for Tiger J, one of New York's leading fashion corporations. Gray has assisted in designing collections for "Queer Eye for the Straight Guy" Carson Kressley, stylist Rachel Zoe and couture designer Bradley Bayou. At nineteen, Gray was a winner of *YM Magazines* Teen's in Fashion design competition and was profiled on MTV's *TRL*, *WWD* and *The Post Tribune*. Aaron is designing his collection of bridal gowns to premiere during New York Fashion Week, Spring 2011.

Bizzy has performed on stages all over The United States, Canada and Europe. Favorite experiences include the role of Molina in the 1996-97 national tour of Hal Prince's *Kiss of the Spider Woman*, as well as roles in *Oedipus the King* (Pittsburgh Public Theatre); *Quills* (Pittsburgh Playhouse); *Screen Test* (Abrons Art Center); *A Gathering* (The Nerve Tank); and *Salomé! A Veiled Threat* (2009 HOT! Festival). Bizzy has also worked as coach, teacher and musical director for various productions and institutions. Soon Bizzy will play Mother in *Opal* (The Nerve Tank) and create a version of Camus's *Caligula* à la *The Muppet Show*. Bizzy is a Radical Faerie.

Calen Tomaszewski (Epiphany), a San Diego native, moved to NYC in 2004 to pursue his passion as a makeup artist. After dabbling in drag for fun, he quickly created the character, Epiphany, the newest starlet on the NYC drag scene. She is the proud title-holder of Miss Fire Island 2007 and Miss Long Island 2009.

Jamin Ruhren (Acid Betty) When not designing for clients like Merrill Lynch, Armani Exchange and *Details*, Ruhren's nightlife personality, Acid Betty can be seen all over the NYC circuit: on *Project Runway*, Season 5; as the host of the annual The Saint-at-Large's Black Party; and as the winner of the 2008 & 2009 Glammy Awards for both Best Dressed and Best Alternative Artist.

WASHINGTON D.C.

David Hale currently lives in Washington D.C. and works as the Senior Director of Programs for the American Association of People with Disabilities, working directly with tens of thousands of people with disabilities across the country each year through education, employment, leadership and internship and mentoring programs.

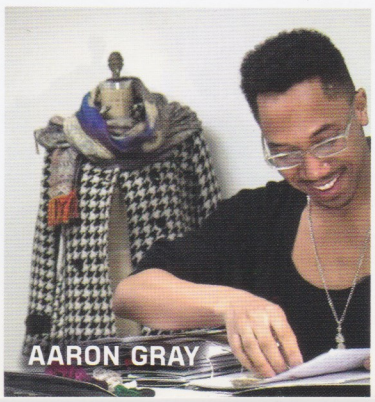
Timur Tugberk Visiting Europe and the Middle East's hottest nighttime events with his family as a child, Tugberk acquired a passion for hosting nightlife. Tugberk hosts many large weekly events for D.C.'s gay nightlife, helping donate funds to multiple LGBTQ political causes. Tugberk is also a monthly columnist and contributor to D.C.'s queer newspaper, *DCAgenda*.

CHICAGO

Darrell Jones has performed in the United States and abroad with a variety of choreographers and companies such as Urban Bush Women, Ralph Lemon and Min Tanaka.

David Sotomayor (Jade) is a model, former go-go boy, professional dancer and instructor and season one contestant on *RuPaul's Drag Race*. He currently works as Jade, a regular performer at weekly events, at both Latino and gay venues in Chicago.

Robert Mitchell (Cyon Flare) A Detroit native, Robert Mitchell has been performing as his well-known club personality for over 15 years. Now a Billboard recording artist, his first dance anthem, "Everybody, Everybody," hit number 31 on the 2008 Billboard dance chart and his 2009 single "Rise" hit 36. He currently hosts at Hydrate Night Club in Chicago.


AARON GRAY

ACID BETTY

Roger Goodman Queer Tribal Elder Roger Goodman came out in 1965 and found himself caught up in the Stonewall Riots in June of 1969. Goodman enjoyed an international career as a concert harpsichordist and teacher in the School of Music at DePaul University until September 2009, having performed at Lincoln Center's Alice Tully Hall, Carnegie Recital Hall, Orchestra Hall in Chicago and others. The death of Goodman's lover influenced him to begin outreach and service towards HIV+ gay men during the height of the epidemic during the late 80s. Now he is producing and directing a film on the lives of elder gay men living with AIDS and the women & nurses who took care of them.

FRIDAY NOV 12 7pm

THE EMOTIONAL BODY

Where do filmmakers turn for inspiration? In *The Emotional Body*, queer collaborators find muses in one another, the city, ritual, music—and a little LSD.

Generations emerges from a cross-generational collaboration of two queer experimental filmmakers, each inspired by the other in an elaborate process of mirroring and individual creativity. *The Mushroom/Haze Wedding* finds its muse in the 1968 wedding of a lesbian and a male Radical Faerie, who engaged in the ritual in order to adopt children, at a time when the words "gay" and "marriage" were rarely seen together. After running out of film, Lee staged a re-enactment of the event to create a unique encapsulation of late-60s queer culture. *Bridges-Go-Round* was the original inspiration for *Generations*; its respective muse is the beauty of urban architecture. Coney Island, bridges, skyscrapers and nature calmly assert their presence as more subtle influences behind the human drama of imagining, collaborating, mentoring, celebrating. Every element of the creative process throughout *The Emotional Body*—including the gorgeous 16mm film—is a source of strength and energy as makers locate their muses through experimentation with light, sound, repetition and meaning.

Programmed by the Festival Programming Committee. TRT: 72 min.

GENERATIONS

GENERATIONS

BARBARA HAMMER & GINA CARDUCCI

2010, USA, 16mm, color, sound, 30 min.

Generations is a film about making a film. Two queer filmmakers collaborate to create an experimental film that shows the process of them shooting the film and making the film itself. We see each filmmaker with her Bolex and we see the equipment used in developing and printing the film. We see them filming each other on the subway, at Coney Island and in the film lab; some images are beautifully saturated with color and manipulated into abstraction, some are relatively straightforward and contemplative. But these images are only the beginning of the construction of elaborate parallel meanings and connections in *Generations*.

When Barbara Hammer and Gina Carducci agreed to make a film together, they planned for a highly structured creative process. They decided on Coney Island as their location and shot the footage together, each with her own 16mm Bolex camera. Each artist started with the complete footage from the day but edited privately, neither seeing the other's work until it was complete. The two complete works were then joined into a single film, one after the other.

Coney Island is beautiful in its state of disrepair that recalls its history as one of this country's original sites of recreation when recreation was a new concept. Coney Island seems to always be in jeopardy of destruction or renovation, either of which would signify an ending to what the place is and has been. *Generations* is a film about film itself, a medium that is used less and less. Both the content and the form speak to mortality, the passage of things we hold dear, whose beauty is in jeopardy of being lost.

Barbara Hammer is the creator of over 80 films. Her work has taught queer audiences about experimental film and experimental film audiences about the politics of queer sexuality. Not only have Hammer's

films captured lesbian feminism and culture from the 1970s to the present, in a large sense, her films have contributed to the creation of that culture. Gina Carducci's camera and film equipment were idly stored in various places. This collaboration was to be a mentor-student relationship, but not fall prey to the inherent inequity in that dynamic. An innovative idea to undermine this traditional power dynamic was to shoot the film together and edit separately. The process subverts the traditional mentor-student relationship without denying that it exists, but rather by taking it consciously and deliberately into account.

Carducci edited her film on a flatbed editor, a mechanical process involving literally cutting and splicing film. Hammer opted to scan the film then edit on a computer. Here the elder shows us the potential of the new and the younger remains loyal to the structures and demands of the old. Each works with the footage alone, on her own terms, in her own style and with her own priorities present. MIX is proud to present a film that is subversive not only in its form and content but also in its feminist re-imagining of mentoring, mortality and artistic creation.

BRIDGES-GO-ROUND

SHIRLEY CLARKE

1958, USA, 16mm,
tinted color, sound, 17 min.

A four-minute minimalist examination of urban structures around New York, mainly bridges as the title indicates. Clarke assembled the film using leftover footage from a commissioned documentary project, tinting the images of bridges and skyscrapers with various colored filters: red, blue, yellow. These city images are thus reduced to abstract designs, geometrical abstractions much like the animated figures of Oskar Fischinger or Hans Richter. All those hard lines and rigid shapes create an impression of architectural precision, which Clarke subtly works against by blending the images together, superimposing them to create softer images, layered compositions where staggered cityscapes hover translucently above an image of a bridge's supports.

Clarke further plays with the film's form by creating two slightly different versions of the film, with the same images but different scores. Clarke commissioned two different scores, one an electronic score by Louis and Bebe Barron, the other a jazzy score by Teo Macero. Thus, with the two versions played back-to-back as Clarke often presented the film, *Bridges-Go-Round* is a lesson in the extent to which music can dictate the mood and tone of a film. With the bubbly, spacey electronic score, the film plays as contemplative and introspective, like a patient exploration of a sci-fi alien world. This is especially the case with the opening, in which images of bridges, blue-tinted, are superimposed over a glittery, watery backdrop, suggesting a strange sky on an alien world. With Macero's score, with its percussive rhythms and vocals used as punctuation, the film seems propulsive and lively, driven along by the pulse of the music, the near-abstract cityscapes seeming to dance and groove.

Bridges-Go-Round is an evocative small film, an examination of pure design and visual beauty, a poetic appreciation of urban architecture.

—Ed Howard, *Only the Cinema*

OUT THERE IN THE DARK

BIRGITTA HOSEA TRANSFORMS HERSELF INTO LIVING SCULPTURE. THURSDAY, NOV. 11 AT 8:30 PM. SEE PAGE 26.

MUSHROOM/HAZE WEDDING

MUSHROOM/ HAZE WEDDING: ◎ THE QUEERING OF A RITUAL

FRANCIS LEE

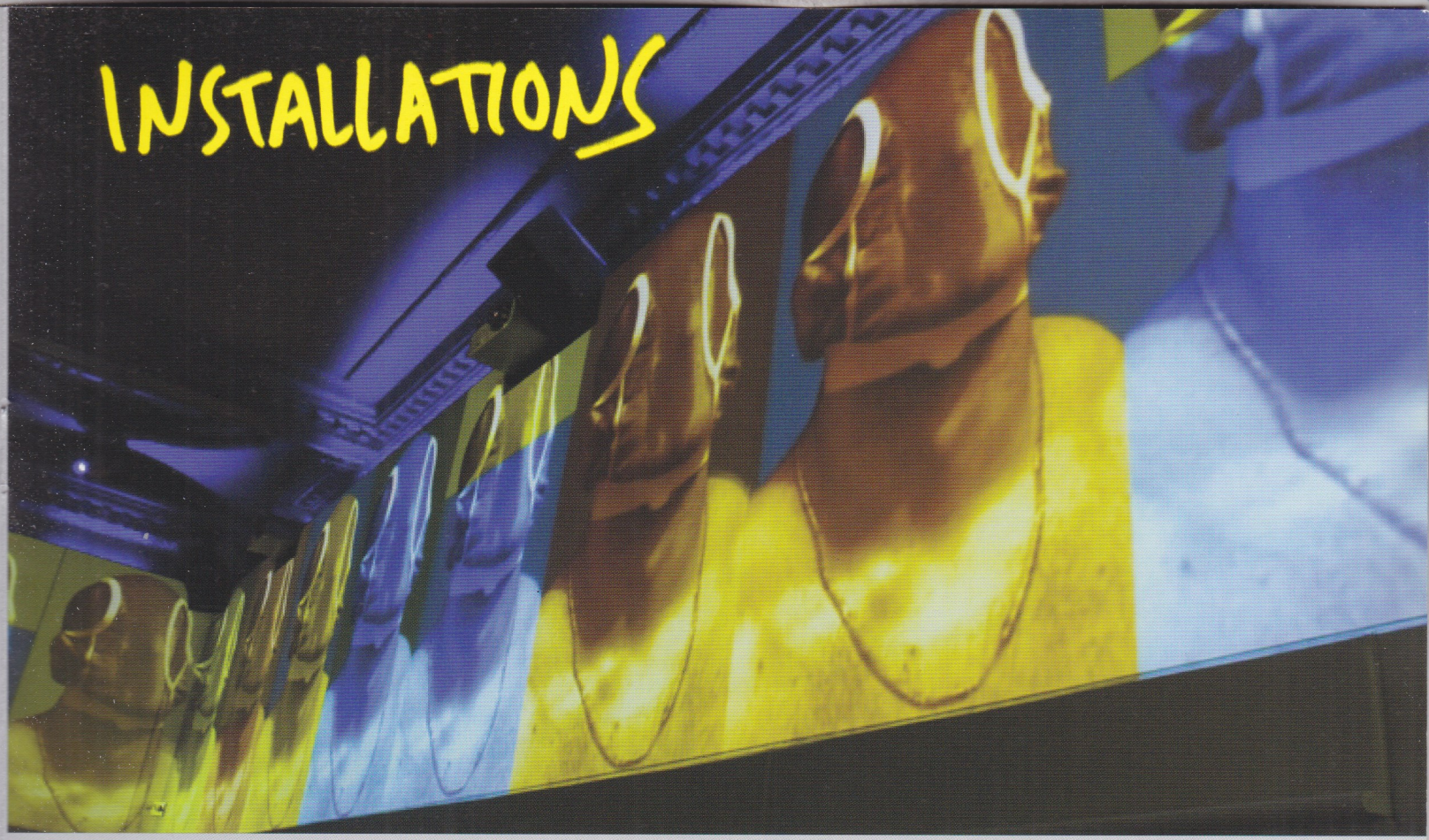
1968, USA, 16mm transferred to video, color, sound, 25 min.

Photoanimator & cinematographer Francis Lee's lush, trippy documentation and evocation of the 1968 wedding of two young gay NYC teachers, lesbian Merril Mushroom and faerie Gabby Haze, who married in order to adopt children. Members of the fantastical queer East Village psychedelic crowd written up as "the illicit LSD group" by Princeton psychologist Stevens Newell et al., Merril and John borrowed Newell's estate for their weekend-long wedding "trip" and invited all their East Village friends. Lee just happened to be staying in Newell's house. Captivated by the wild wedding costumes and the spirit of the event, he pulled out a 16mm camera and the little film stock he had with him and began to shoot. The more he shot, the more he wanted to shoot, but he soon ran out of film. To supplement the documentary footage, he persuaded the couple and their guests to return to the estate in November, re-enact some of the wedding events (including dips in the by-then frigid waterfall) and give him personal photos to use for photoanimation. Lee's friend Baba Ram Dass narrates. The result—Lee's wedding present to Merril and John—is slightly-faded time in a can of 16mm film.

LESBIAN HOME MOVIE PROJECT

Founded in 2009 when 16 reels of lesbian-made 16mm film —the Ruth Storm Collection (1935-1964) —surfaced in Maine, LHMP collects, conserves, documents, catalogues and screens home movies and tapes made by lesbians or depicting their lives. Its home is Orland, Maine and its archives – 11 collections and growing —are stored at Northeast Historic Film (NHF), a state-of-the-art climate-controlled facility in Bucksport, Maine, that LHMP also draws on for technical services. Although LHMP's highest priority is to save fragile film secreted away in barns and closets before it deteriorates beyond recognition, LHMP collects video tape as well, including 1/2" open reel. For more information or to make a tax deductible contribution, contact executive director Sharon Thompson:
LHMP PO Box 308, Orland, ME 04472 sharonthompson12@gmail.com

INSTALLATIONS



NO SAFE WORDS
NOAM GONICK

Originally commissioned in 2008 for Toronto's Gay Pride March in the hopes of exposing the abuse of queer people in non-Western nations, this single-channel video installation explores the concept that, as Gonick describes it, "in a human rights abuse, there are no safe words." A visually titillating combination of fast-paced sports program editing, close-ups of muscular flesh and torture porn, this work examines the employment of sexual humiliation tactics in the fight against terrorism. Members of the University of British Columbia Thunderbirds football team are hooded in brightly colored briefs arranged in the order of the gay rainbow flag and "water boarded" in a nod to fascism within the queer community.

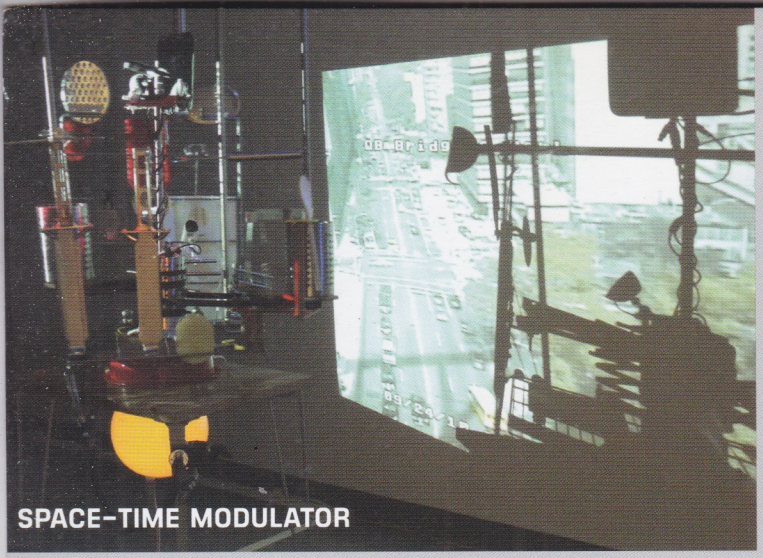
PERSONAL EFFECTS
ADRIAN GOYCOOLEA

This installation physically recreates the East Village apartment of English writer and queer icon Quentin Crisp. Within this space, the artist—Crisp's nephew—will be playing family videos starring his uncle.

A PORTRAIT OF THE HUMAN CAMERA
KATE HUH

An analog-digital hybrid homage to photographer & filmmaker Lindsay Seers. As a child, Seers was unable to speak—possibly due to the intensity of her eidetic recall—which ended the first time she saw a photograph of herself. The installation contains an enlarged photocopy of Seers, her mouth containing a loop of 100 of Huh's images and her eyes existing as mirrors, reflecting back on the viewers and the installation's environment.

MAL AMIS



SPACE–TIME MODULATOR

A PORTRAIT OF THE HUMAN CAMERA

SPACE–TIME MODULATOR
(AKA: IKEA NAGY)

L. SHEA

2010, USA, housewares, video surveillance system, digital TV receiver, video projectors, motorized turntables, lighting. Dimensions variable.

The *Space Time Modulator (STM)* is a kinetic light and video production system. As the mechanism slowly revolves, images from incorporated surveillance systems project divergent imagery on the walls of the space. Additionally, images of traffic cameras throughout New York City (via NYC-TV's Drive cable channel) are projected onto and through the sculpture, casting a second shadow on the wall as well. The *STM* is an endless tautological system of mechanized self-regard that serves as a kind of moving portrait of our culture. Created from off-the-rack house wares from stores like Ikea and Muji, the *STM* updates Lazlo Moholy Nagy's *"Light-Space Modulator"* (1922-30) for the globalized era. The *STM* is a meditation on the odd trajectory and unexpected material consequences of Moholy-Nagy's utopian ideals. The *STM* initiates a conversation with the *LSM* regarding the scale of utopia and the reach of artistic vision in our time.

ARS(E) MORIENDI
ART (ASS) OF DYING

PETER CRAMER

A chamber of consolation where temptations of sin are illuminated and resolved, this multi-media installation draws from Latin texts and images of the *Ars Moriendi* (*"The Art of Dying"*), Apuleius's *The Golden Ass* and more contemporary weavings on similar tropes. It is about transformations of magic, flesh and spirit. The varying texture of the materials includes altered photographs, wood cut prints, video, audio narration, music, live performance and set elements.

VIDEO SKETCHES FOR LANDSCAPE WITH THE FALL OF ICARUS

SAMUAEL TOPIARY

2010, USA, video, color, sound, 21 min.

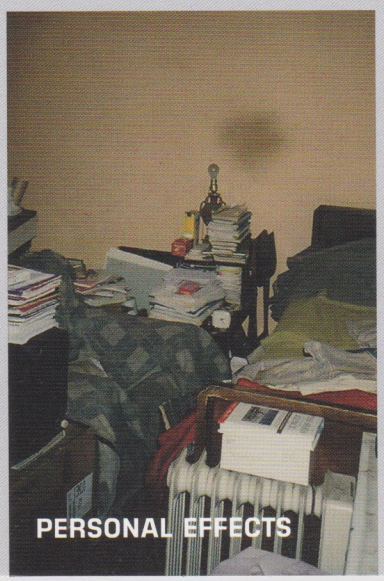
A series of 3 single-channel 'video sketches'—material culled from the eight-year development process of the performance piece

1. Daedalus Rockefeller (5:18) Manipulated footage taken from a video transfer of *Building the World Trade Center,* a 16mm film produced by the Port Authority of New York to document the construction. A quote by David Rockefeller, the original mastermind of the World Trade Center project, links two rhyming images.

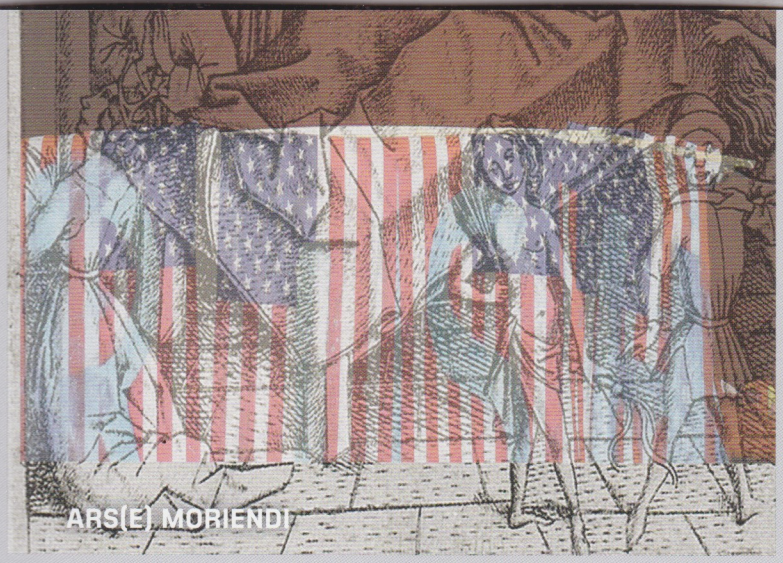
2. Electra (10:00) A squiggle of electrical current and swirling images of a plane's flight map evoke "Electra," the name of Amelia Earhart's plane.

3. Shipwrecks Return Like Magnets to their Builders (5:18) Video images of a ship manipulated by analogue techniques recall explorations by video pioneer Nam June Paik and the voyage of Henry Hudson.

EXPERIMENTS IN THE REVIVAL OF ORGANISMS



PERSONAL EFFECTS



ARS(E) MORIENDI

EXPERIMENTS IN THE REVIVAL OF ORGANISMS

MAL AMIS

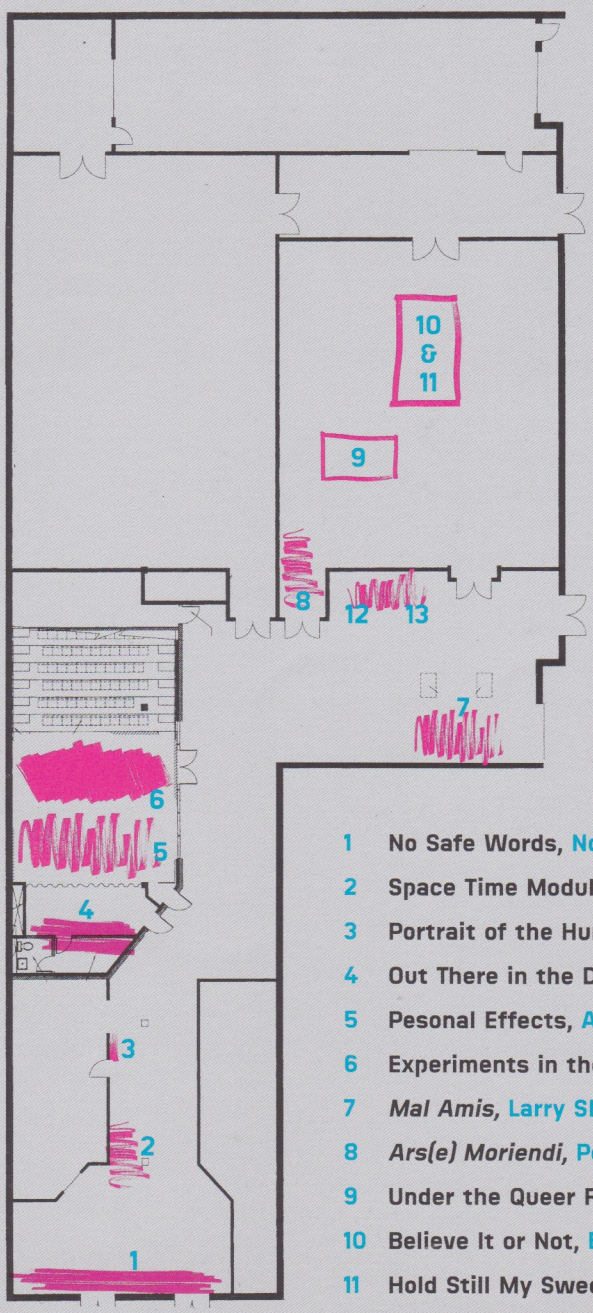
L. SHEA

Mal Amis is a mash-up of gay porn and footage from the wars in Iraq and Afghanistan taken from the internet. Watching these fused images of excess, one oscillates from arousal to disgust, or some disturbing intersection of the two. With all the blather about asking and telling it seems we may be missing some deeper and more disturbing complicity. What is it about homosexuality and fascism? It can't just be fashion. Is it simply a victim's pleasure in the abstractions of power? Or is it a scary and unpleasant obverse to our rhetoric of "rights?" Watch and wonder.

WILL MUNRO'S DIRTY LOAD

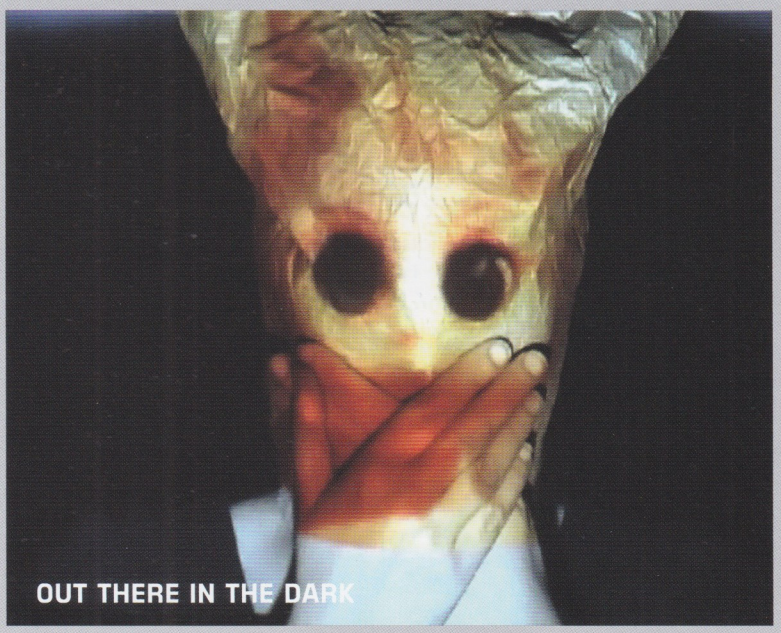
MATT THOMAS

Underground queer artist Will Munro sheds light on his DIY underwear creations and his legendary queer punk performance haven, Vazaleen.



1 No Safe Words, Noam Gonick
2 Space Time Modulator, Larry Shea
3 Portrait of the Human Camera, Kate Huh
4 Out There in the Dark, Birgitta Hosea
5 Pesonal Effects, Adrian Goycoolea
6 Experiments in the Revival of Organisms, Daniel Pillis
7 *Mal Amis*, Larry Shea
8 *Ars(e) Moriendi*, Peter Cramer
9 Under the Queer Fruit Tree, Blaise Garber
10 Believe It or Not, E Hearte
11 Hold Still My Sweet, Roving Party Machine
12 Video Sketches from Landscape with the Fall of Icarus, Samuael Topiary
13 Will Munro's Dirty Load, Matt Thomas

PERFORMANCE INSTALLATIONS



OUT THERE IN THE DARK

EXPERIMENTS IN THE REVIVAL OF ORGANISMS

DANIEL PILLIS

On View continuously, with performances Nov. 9 at 7:15pm & Sat, Nov. 13 at 7:15pm

An array of industrial-themed found objects and various projector screens surround performers, who sit at various stations and follow a strict schedule, switching genders and labor actions in timed increments of "work" and "play." Thread is fed in loops by a female character and received by a male character, who then strings it through an old, broken typewriter. As the concepts of two traditionally "gendered" objects (sewing machine and typewriter) merge, they create an intersexual object that lacks function but is nonetheless abused and manipulated relentlessly by its users.

UNDER THE QUEER FRUIT TREE

BLAISE GARBER

On View Continuously.
Ritual on Nov. 11 at 7:30pm

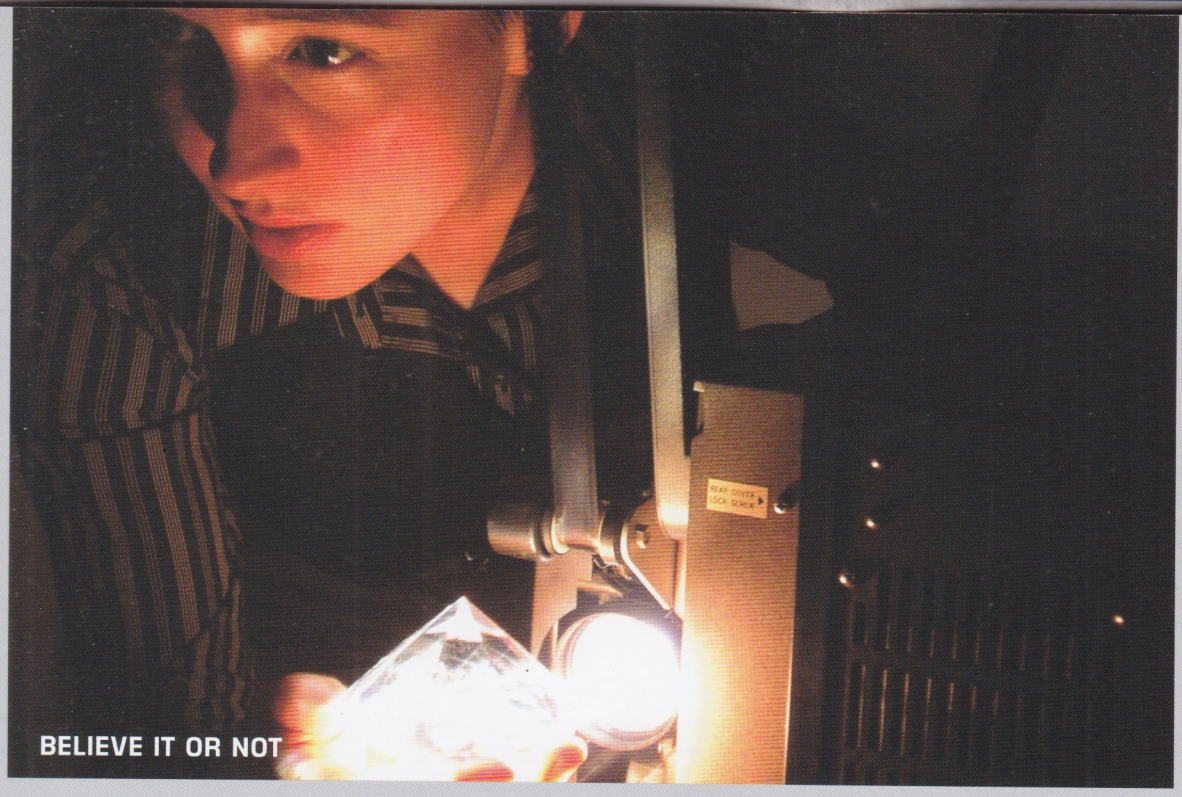
The queer fruit tree, adorned with figural sculptures and spray painted memento mori, serves as the centerpiece to ritual-based performances throughout the festival. As Radical Faerie drummers create music around the tree, images of the queer past are projected onto performers, creating an interrogation of the relationship between that past and queer future. In times of respite between performances, the audience is invited to create notes to attach to the tree, adding individual intentions to this place of community storytelling.

OUT THERE IN THE DARK

BIRGITTA HOSEA

Thursday Nov. 11 at 7:30pm
Friday Nov. 12 at 8:30pm
Saturday Nov. 13 at 7:30pm

In this study of femininity and the performativity of animation, the artist is transformed into a living sculpture. Seated on a chair, she is hooded and her face replaced with that of an animated doll lip-synching to samples of dialogue from *Sunset Boulevard*. A live video feed of the performance is projected onto a back wall and the artist interacts with the camera, her gestures becoming increasingly hysterical. The artist serves at once as the animator and animated; creator and projection screen; self and other.



BELIEVE IT OR NOT

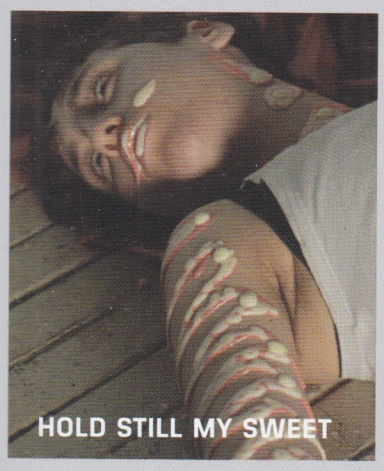
PERFORMANCES

BELIEVE IT OR NOT

E. HEARTE

Friday Nov. 12, 8:30pm

16mm film projections juxtapose images of worship, ritual and religious symbols against those of queer spaces, protest and parades. These films, meant to question the notion of God and address the need for belief, are distorted with prisms, mirrors and lenses in a 30-minute improvised performance.



HOLD STILL MY SWEET

HOLD STILL MY SWEET

ROVING PARTY MACHINE

Saturday Nov. 13, 9:30pm

A human body methodically covered in icing starts to revolt against its decorator, creating a gradually intensifying food fight contained within a clear plastic enclosure, allowing the audience to observe without being covered. Following, two hyper-feminized women battle to out-decorate a large cake between them, ignoring its slow destruction as they frantically fight for victory. This performance examines the body as both consumable and consumed.

FUTURE TOOLS

WONDERPUSS OCTOPUS

Included in the show *Starving Hysterical Naked,* Friday Nov. 12 at 11:00pm.
See page 30.

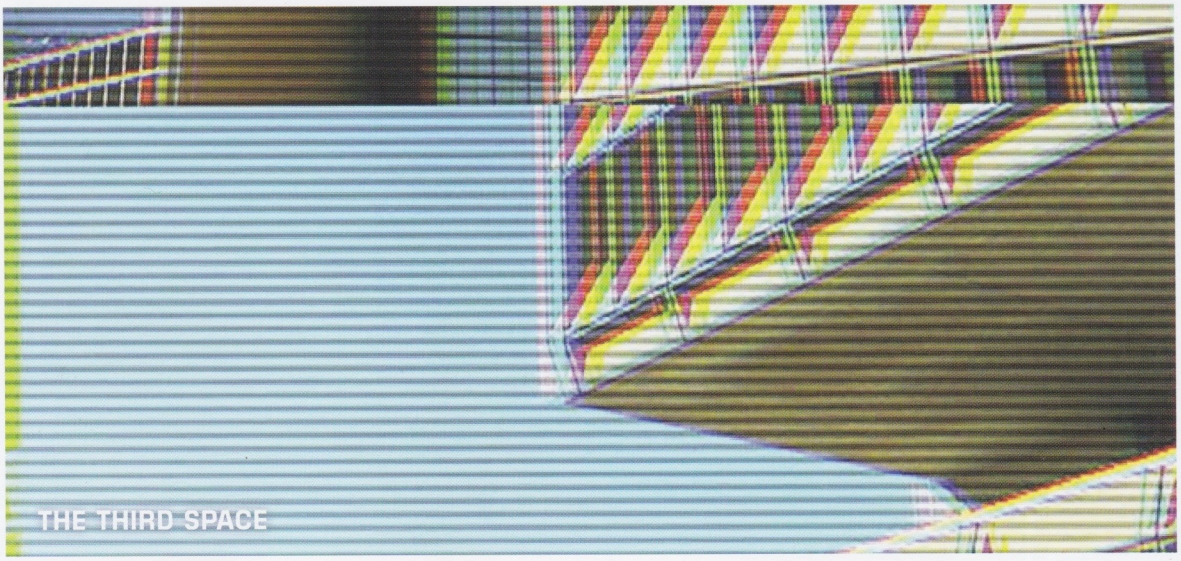
Live-action-walking advertisement fashion show *Future Tools* for the transmodern female on the go: a production line of mutated, violated technology-turned organisms by PJ Linden. Director/Editor Sarah Stuve captures her life with artist-muse PJ Linden in momentary desires, "sex scenes," fantasy fight sequences, promotional parties of the Brooklyn scene ramblings of the non-linear mind, meditative breakfast ceremonies and art-ambushes on the gallery system.

FRIDAY NOV 12 9pm

Twilight, the philosopher's hour.
The fiction of a people, a civilization.
A third space where text and landscape meet in the mind
Becoming language becoming movement becoming time-space,
Into poly-organismal consciousness,
Back into twilight—in the cave, mirroring back—
The sense ritual finds non-sense.

Guest-curated by Joshua Thorson. TRT: 71 min

the SENSE RITUAL



TODAY IS NOT A DRESS REHEARSAL
EXCERPT FROM JUDITH BUTLER LECTURE (LIVE VIDEO MIX AT SFMOMA)

CHARLES ATLAS IN COLLABORATION WITH MIKA TAJIMA / NEW HUMANS
2009, USA, video, color, sound, 5 min.

Judith Butler reads from several texts while Charles Atlas, with three camera signals, mixes and processes Butler through filters in real time, re-projecting the image back onto both the philosopher and onto the ever-changing spatial arrangements choreographed by the Mika Tajima and the New Humans.

MEET THE PEOPLE

SHELLY SILVER
1986, USA, video, color, sound, 17 min.

Meet the People deals with issues of desire, complicity and identity in the age of mass media, as 14 "characters" talk about their lives, desires and dreams. "Silver wittily questions the very idea of the authentic—ultimately, she implies, 'personal truth' is a momentary and collaborative invention, a Triborough Bridge between actor, author-director and audience—on TV and on the street."
—Anne Hoy, *Speechless* (New York: International Center of Photography, 1989)

THE THIRD SPACE [EXCERPT]

CECILIA DOUGHERTY
2010, USA, video, color, sound, 8 min.

This video, an excerpt of a longer piece of a photo-video blog (fourlegsgood.blogspot.com) documenting the everyday whereabouts of the artist, uses a low-res recording device with its own intrinsic limits to document locations and travels, both ordinary and exotic, that become the environments of intellectual discourse—landscapes literally written over with texts from books being read during the time of the documentary moment.

C.L.U.E. [PURPLE/YELLOW]
[EXCERPT FROM 13-CHANNEL VIDEO WORK]

ROBBINSCHILDS + A.L. STEINER WITH AJ BLANDFORD AND KINSKI
2007, USA, video, color, sound, 12 min.

C.L.U.E. (color location ultimate experience) is a movement-based video piece which uses an original choreographed language as an incision into and explosion out of in-between moments and spaces in both natural and human-made landscapes.

VASELINE ◎

MATTHEW LUTZ-KINOY
2010, France, color, sound, 14 min.

Vaseline is a late-night house tour transformed into the spacial exploration of a converted cave, warping through time to reflecting on various works of the avant garde, high Modernism and the Beat movement. We slip through historic highlights where collective creative actions and artistic sharing turn into movements and representations of a moment. The title is taken from an anecdote in Genet's biography where the police confiscate his personal lubricant.

Performers: Max Pitegoff, Matthew Lutz-Kinoy. Camera: Melanie Brun.

UNTITLED ◎

GLEN FOGEL
2009, USA, video, color, sound, 5 min.

No description by request of the artist.

TODAY IS NOT A DRESS REHEARSAL
EXCERPT FROM "NARCISSUS AND ECHO" FEATURING ANNE IOBST AND DALE HOYT (LIVE VIDEO MIX AT SFMOMA)

CHARLES ATLAS IN COLLABORATION WITH MIKA TAJIMA / NEW HUMANS
2009, USA, video, color, sound, 10 min.

Anne Iobst, of DANCENOISE and video artist Dale Hoyt—playing Jerry Lewis—enact the primal scene of Narcissus and Echo while Charles Atlas, with three camera signals, mixes and processes them through filters in real time, re-projecting the image back onto the players and onto the ever-changing spatial arrangements choreographed by the Mika Tajima and the New Humans.

C.L.U.E.

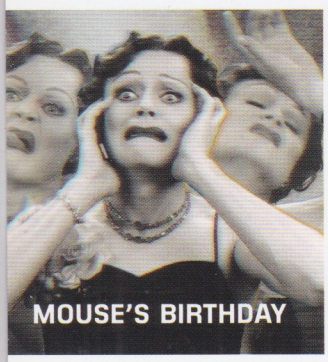
UNTITLED

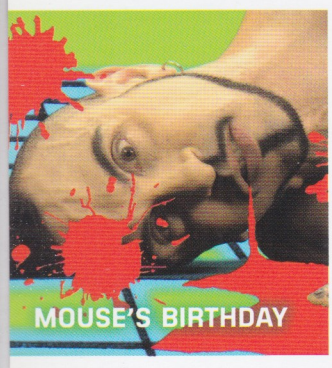
FRIDAY NOV 12 11PM

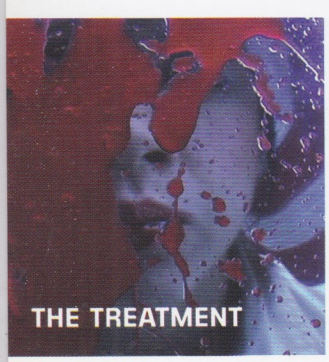
STARVING HYSTERICAL NAKED

Left Coast bohemianism, madness, absurdity and dark humor abound in *Starving Hysterical Naked*. Films in this collection delight and disturb in their silly antics and nonlinear thinking, including a sexy live performance! *Future Tools, Full of Pride, Flash Gordon vs. Barbarella* and *The Treatment* were created by queer collectives with a DIY edge. *Mouse's Birthday* and *Suck-A-Thumb* present more polished animation but no less bizarre content. Come along for a wild ride and experience busty bouncing laughter and transcendence of our everyday reality.

Curated by the Festival Programming Committee. TRT: 82 min.







FUTURE TOOLS

WONDERPUSS OCTOPUS
2010, USA, video & live performance, color, sound, 10 min.

Live-action-walking advertisement fashion show *Future Tools* for the transmodern female on the go: a production line of mutated, violated technology-turned organisms by PJ Linden. Director/Editor Sarah Stuve captures her life with artist-muse PJ Linden in momentary desires, "sex scenes," fantasy fight sequences, promotional parties of the Brooklyn scene ramblings of the non-linear mind, meditative breakfast ceremonies and art-ambushes on the gallery system.

FULL OF PRIDE ☆

WRECK FAMILY
2010, USA, video, color, sound, 5 min.

Full of Pride is a short film collage and music mash-up that incorporates elements of queerness, gender expression and campy/dark humor. It is a sexually charged piece that uses low-fi technology to create a rainbow-scape of queerness and an explosion of mythological gay creatures.

MOUSE'S BIRTHDAY

BARRY MORSE & MATT JOHNSTONE
2010, USA, video, color, sound, 3 min.

An animated journey to the underworld, where a mouse, a cockroach and a mohawked muscle queen face their eternal damnation celebration, which includes visual allusions to Hieronymus Bosch and fabulous vocals from Jane Wiedlin of the Go-Gos.

FLASH GORDON VS. BARBARELLA *

TRASH TEAM
2009, Germany, video, color, sound, 8 min.

Tin foil and fishing wire special effects meet aliens, vampires, a mad scientist and a princess.

SUCK-A-THUMB ☆

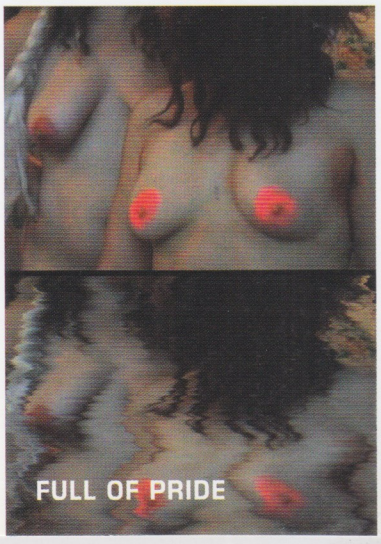
RICHARD MANSFIELD
2009, UK, video, color, sound, 6 min.

A beautifully animated dark fairy tale of a boy who sucks his thumb too much and suffers a terrible consequence. Filmed in frightening 2D Shad-O-Vision. Not for the faint-hearted.

THE TREATMENT ☆

SIOBAHN ALUVALOT & SARA THUSTRA
2010, USA, video, color, sound, 50 min.

As the opening titles implore us, "SIT BACK, RELAX!" Tonight's treatment will consist of full body immersion in countless art, film and queer subcultural references, taken full strength in rapid succession. Let Maya Deren and Leigh Bowery be our guides as we run, swim, sing, skate, sail and vogue our way into the collective homosexual unconscious. Animation, live action and glimpses of obscure and classic films combine in this absurd treatment of contemporary queer life. And beware the enigmatic quilted boulder...



UNDERGROUND NEW YORK

SATURDAY NOV 13 4PM

UNDERGROUND NEW YORK AND CHRISTMAS ON EARTH

UNDERGROUND NEW YORK (PROTEST WOFÜR)

GIDEON BACHMANN

1967, USA, 16mm to video, B&W, sound, 51 min.

WITNESS Shirley Clarke, Allen Ginsberg, Susan Sontag and Tuli Kupferberg protest for peace before being shipped off to the Department of Correction. VISIT the Film-Makers' Distribution Center in the company of Jonas Mekas and Michelangelo Antonioni. WATCH as Bruce Conner dances in a diner and Maurice Amar stages a happening for the camera. GO ON LOCATION with Adolfas Mekas in New Jersey, George Kuchar in the Bronx and Carl Linder in his bedroom. BEHOLD the intermedia church of USCO and SEE Andy Warhol faking it for television.

CHRISTMAS ON EARTH

BARBARA RUBIN

1963, 16mm double projection, B&W with color filters, radio, 30 min.

Christmas on Earth is the filmic record of an orgy staged in a New York City apartment in 1963. This double projection of overlapping images of nude men and women clowning around and making love is one of the first sexually explicit works in the American postwar avant-garde.

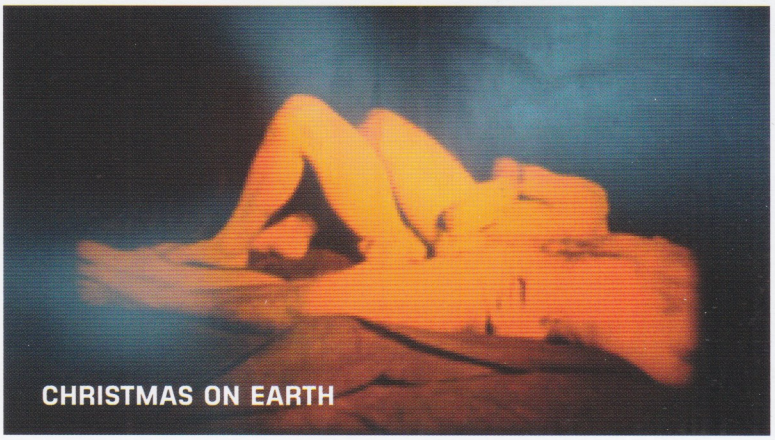
Many consider it to be an essential document of queer and feminist cinema, though others dismiss it as the worthless effort of a naive amateur. It is still largely unknown to art history. *Christmas on Earth* in fact deserves to be located within a larger esthetic discourse on contemporary art forms such as Happenings, expanded cinema and installation. Rubin "was one of the first people to get multimedia interest going around New York," Andy Warhol said. Further, Rubin's filmmaking practices were a type of performance and sexual agitprop that foreshadowed the emergence of critical body art at the end of the 1960s.

The key formal innovation of *Christmas on Earth* is its superimposed projection in unequal sizes, a format that she originated. Like Josef Albers's *Homage to the Square* series, Christmas on Earth sets one field within another. As the optical effects of the inset squares in Albers' paintings alter experiences of perception, so the two projections in *Christmas on Earth* produce a kinesthetic frisson.

Rubin's splicing created startling juxtapositions between the images in the overlapping reels, setting them in erotic dialogue. The imagery in smaller center reel (Reel A, or "Figures") tends to attract the eye more than the larger outer reel (Reel B, or "Images"). While Reel A records the specific real time sexual encounters of a woman and

SATURDAY NOV 13 4PM

CHRISTMAS ON EARTH



CHRISTMAS ON EARTH

four men, Reel B is more abstract, composed of two or more sets of superimposed images. Rubin called for her black and white films to be colorized by filters, randomly operated by the projectionists. Depending on the continually shifting colors, this effect frequently allows the viewer to differentiate the imagery in the two reels. At other times, the multiple images meld and contrast in a polysexual stew that blurs interpersonal boundaries. Bodies lose their individual integrity and become shapes, movements and areas of color within the larger spatial field of Rubin's vision.

Christmas on Earth begins with a woman, painted black, only her naked breasts and belly exposed. She languidly moves about an interior space draped with tapestries and gauze. The most surrealistic moments are several close-ups of the woman's gyrating torso, so it appears like a mask, especially when color filters tint her white skin. Other times her isolated face and body seem to float in front of the superimposed second reel like a primitive mask or phantom. The scene...changes to an ensemble of the woman and men dancing, posing and caressing each other. Props such as a top hat, long tube and masks add a carnivalesque character. Several men, their bodies painted white and adorned with baroque curlicues and vegetative designs, recalling Nijinsky, cluster around her, fondling her as she gestures seductively toward the camera. There is a casualness to the interactions, a soft-core pleasure of friendly petting that positions the female body and female desire at the center of activity.

The subject of Reel A jumps abruptly to the tender lovemaking of a male couple. From a vantage alternatively intimate and removed, the camera follows them as they get into a number of different positions. Rubin's sensual camerawork ritualizes pleasure, yet her close scrutiny of anatomy sometimes also verges on the clinical. According to one report, the Kinsey Institute was interested in her film. The outer Reel B is primarily composed of extreme close-ups of genitals. Dangling, shaking penises, emerging from the top and bottom of the frame, interact, often humorously, with the figures of Reel A. In one instance, a long strand of semen drips from one, perhaps the first "money shot" in avant-garde film. More frequent, however, are the visages of an open vagina, its surfaces seeming to frame or engulf the figures. These artsy crotch-shots, recalling Courbet's erotic painting *Origin of the World* (1866), were more candid than even those in [Jack Smith's film] *Flaming Creatures.*

—Daniel Belasco, excerpted from *Art in America*

ACTION CONSTELLATION

SATURDAY NOV 13 6PM

Selected from across the UK, *ACTION CONSTELLATION* presents a selection of queer artist film and video made being made now. Whilst there is a wealth of shorts, documentaries and feature length films made in the DIY queer community this is a selection of those films made to be shown in art spaces, galleries, squats or bedroom screenings - films that approach structure, appropriation, historicity, gender and sexuality, performance and community from a point of experimentation and autonomy. They posit a queer horizon, a futurity that could enact a queer that has yet to happen, or a queer that is a place of could-be: the narratives are fractured, at times unperceivable and the particulars of queerness go beyond simple boy-on-boy or girl-on-girl, to a queer constellation of subject matters. Performance and performativity emerge in each film, though these tropes do little to elaborate upon or reveal the bodies of the artists or subjects of the videos; rather they knot notions of identity, dense or antagonistic gestures that negotiate their context's structures. This programme does not attempt to contextualise these films or their modes of production, nor does it move towards any pretence of a 'scene' or movement: instead it focuses on a current but loose set of provocations that vibrate tensely in proximity to one another and begin to reveal threads that run through contemporary, critical queer video art now.

—Patrick Staff, guest curator. TRT: 62 min.

UNPUBLISHED POEMS FOR THE 1980S 1-7 ◎

NINA WAKEFORD

2010, UK, 16mm to video, color, sound, 3 min.

Nina Wakeford is an artist and reader in Sociology. Her previous research projects include studies of internet cafes, women's discussions lists and the use of ethnography by new technology designers. Amongst her publications are papers on virtual methodologies, queer identities, digital communities and public internet access provision, whilst her video, performance and installation works have explored queer identities, collaboration and production, frequently working with unique 16mm film-to-digital production and editing methods. *Unpublished Poems for the 1980s* is a series of stop-start shorts that appear here before each film in the program, speaking a politics of their time.

PECKHAM PARAMO ◎

STEPHEN ROBINSON & PATRICK STAFF

2010, UK, video, color, sound, 9 min.

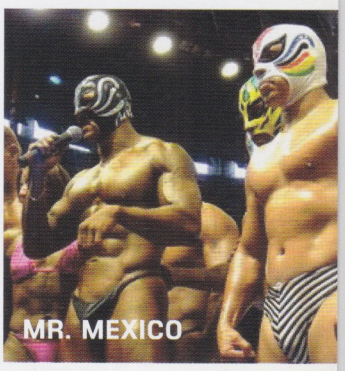
Made collaboratively by Staff and Robinson with a group of performers, *Peckham Paramo* is an unfinished, unravelling set piece formed around appropriation of magic realist texts, death, performance and queer culture. Drawing from Juan Rulfo's *Pedro Paramo, Peckham Paramo* is an ode to its namesake, a gaudy look at queer surrealism, poetry and roaming performance.

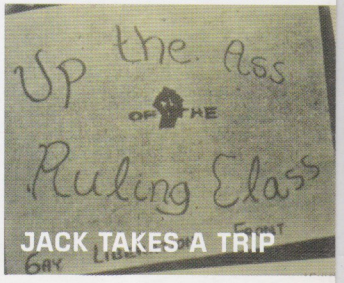
UNTITLED ◎

NIA HUGHES

2010, UK, video, color, Sound, 7 min.

Nia Hughes is a Welsh artist currently living and working in London whose photography and video works explore hidden histories, localized narratives and performative explorations of the relationships between history, identity and place. *Untitled* documents Hughes' exploration of a former town in her native North Wales that was evacuated and used as a reservoir and the lost voice of a female preacher, breaking into and swimming out to the centre of the lake the film is a documentation of a fractured relationship with a submerged past.





SATURDAY NOV 13 6PM

MR. MEXICO BEAUTY CONTEST *

RHIANNON CHALONER
2009, UK, video, color, sound, 5 min.

Rhiannon Chaloner is a cross-disciplinary artist and musician with a background in collaborative performance and socially engaged practice. Her work focuses on artifice, second skins, re-appropriation, repetition and ritual, labour intensive love-actions, living as the artist-aficionado, residual body memory, as well as exploring the notion of 'tactile' viewing. Her video piece—shot at a Mexican Men's Beauty pageant—idles across the legs and crotches, trophies and almost out-of-sight audiences, while an unintelligible voice over announces its winners. It explores the positioning of the filmmaker lingering upon homoerotic desire, masculine performativity and foreign culture.

JACK TAKES A TRIP

WASHING HANDS 1973 *

PAUL KINDERSLEY
2009, UK, video, color, sound, 6 min.

Kindersley's multifaceted work is situated in the cultural interface between viewer and film moment. Drawing on camp, nostalgia and the extremities of exploitation movies of the 60s and 70s, his starting references explore the exaggerated filmic concepts and emotions of tragedy, eroticism, melodrama, violence and the tacky. *Washing Hands 1973* shows three hands each struggling to scrub and wash the other. At once familiar, the piece is referential but disembodied from both its source and the bodies of the hands that abjectly stroke and finger one another beneath running water.

ELEPHANT AND CASTLE, ANARCHIST ASSEMBLY ◎

PATRICK STAFF
2010, UK, video, color, sound, 8 min.

Patrick Staff is a London based artist whose work approaches Bermudic triangles, performativity, sound, obscuring structures and appropriated, broken narrative. Filmed in circumferences walked by the artist, *Elephant...* circles the exterior of a crumbling inner London shopping centre, an inner circle navigating hallways and elevators and a smaller circle at the centre of the building. Whilst tracing these routes—texts alluding to communal action, anarchist theatre and performance—a ruin of capitalism becomes a stagnant set piece for a ghost of theatricality.

SCARCITY, FROM VERTICAL TO HORIZONTAL AND BACK AGAIN

SOFÍA HERNÁNDEZ, CHONG CUY DOCUMENTS A PERFORMANCE BY EMMA HEDDITCH
2008, UK/France, video, color, sound, 9 min.

Emma Hedditch makes work based on the ethos of knowledge-sharing, participation and the 'can do' attitude of DIY culture. Predominantly using video, conversation and live events as her practice, the final product secondary to the experience and action of building something together Hedditch examines existing communities and works on projects that facilitate further collaboration. *Scarcity* is a video of a performance – the artist, hidden behind a hanging sheet, questions the audience's needs, necessities, visibility and methods of communication.

JACK TAKES A TRIP *

RICHARD JOHN JONES
2010, UK, video, color, sound, 15 min.

A bacchic carnival plotting a transverse line through the psycho and sexual politics of the 60s, *Jack Takes a Trip* is Jones' homage's to the historical moment surrounding Holtzman's 'Ink blot Perceptibility' book. On a personal journey of enlightenment, the films protagonist Jack queers the world around him, reframing his body and consciousness with free love, LSD and KARAOKE.

NO HEROES

SATURDAY NOV 13 8PM

No Heroes queerly subverts the iconic images of our racial imagination and disrupts the notion of positive images through the risk-taking visions of the artists. Whether staging the perversity of the plantation era with shadow puppetry, disrupting Bollywood rescue scenarios with a genderfuck fantasy or cross-dressing as Mammy to force us to look maids in the eye, these international artists of color create visionary worlds where gender, race and desire slide along a shifting terrain, forcing audiences out of their comfort zones. *No Heroes* was originally shown as part of the exhibition Progress Reports, curated by Angela Kingston and presented by INIVA (Institute of International Visual Arts) at Rivington Place in 2010.

—Campbell, guest curator. 69 min.

THEY CALL ME... DON'T CALL ME

JOHN SEALEY
2006, UK, video,
color, sound, 25 min.

Vox pop homage to re-memory of Blaxploitation films. In this experimental docu-drama, unprepared NYC subjects are shown an iconographic image from Blaxploitation cinema and their first impressions and spontaneous reactions are captured. A fascinating examination of the politics of representation that questions how we view pop cultural images from the past through the lens of the present.

KANKU RAGA

HETAIN PATEL
2008, UK, video,
color, sound, 7 min.

The Brown male body used as metaphor for the battle for nationhood and culture. The structure of tintal is symmetrical, a sixteen beat rhythm in four parts. "Based on a repeating 16 beat cycle TIN TAAL, *Kanku Raga* assigns each stroke from the tabla drum language to a different movement of marking or erasing from the body." *—Hetain Patel*

CHINGARI CHUMMA/ STINGING KISS

TEJAL SHAH
2000, India, video,
color, sound, 9 min.

Genderqueer reversal of classic Bollywood scenarios where the handsome male hero rescues a heroine. A fairy tale revealing unexpressed desire underlying the fairytale world of Bollywood!

BEING MAMMY (MAMMY'S LOOKS)

HAROLD OFFEH
2004, UK, video,
color, silent, 5 min.

A silent cross-dressing deconstruction of the Hollywood Mammy's facial expressions. Offeh takes up the life and career of actress Hattie McDaniel, who is known for winning an Oscar for her role as 'Mammy' in *Gone with the Wind* and also explores the idea of being type cast and trapped in role.

WOG FEATURES

LISA REIHANA
1990, New Zealand,
video, color, sound, 7 min.

Blackface is re-appropriated to challenge patriarchy and white supremacy using animation and live action. The Golliwog is a racist caricature based on an American minstrel doll that was once very popular in Europe and England. "Wog" and other variations on the word became racial slurs and the doll itself became symbolic of racism.

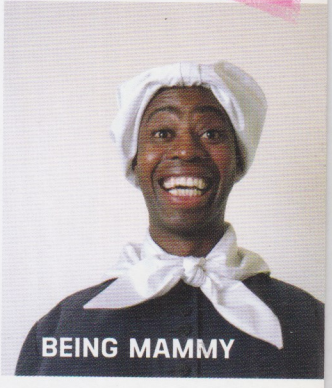
8 POSSIBLE BEGINNINGS: OR, THE CREATION OF AFRICAN AMERICA, A MOVING PICTURE

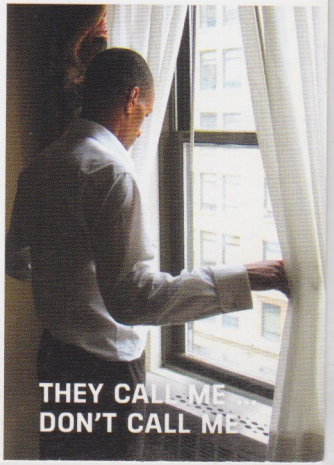
KARA E. WALKER
2005, USA, video,
b&w, sound, 16 min.

Corrupting and damaging effects of transatlantic slavery with pansexual shadow play puppets. Eight theories on the origin of black experiences in America. Walker incorporates her well known cut-paper silhouettes with music, text and spoken word.

HOLD STILL MY MY SWEET

ROVING PARTY MACHINE. WOMEN, CAKE, ICING, PLASTIC, FIGHTING. SATURDAY, NOV. 13 AT 9:30 PM.
SEE PAGE 27.


BEING MAMMY


THEY CALL ME... DON'T CALL ME

SATURDAY NOV 13 10PM

DESIRE

WATCH THIS AND WATCH ME... WATCH YOU

The films in this program, *Desire: Watch This and Watch Me...Watch You*, are all about you. These films both directly and indirectly signal audiences to peer inside their own bedrooms, sexual fantasies and hidden vices. Whether highlighting the loneliness of lost love as in *Reflection Projection,* or reminders of the angsty rebelliousness of coming of sexual age in *Fuck Like A Warrior,* the films here offer wild, personal and expressive moments we all share or secretly desire.

Curated by the Festival Programming Committee. TRT: c. 89 min.

APROP
AITOR ECHEVERRÍA
2007, Spain, video, color, sound, 9 min.

Two bodies wrestle, sweat and moan through nine minutes of the sort of erotic bliss usually reserved for fantasy. Yet the rhythmic dance performed in *Aprop* is not only intricate choreography, but also an homage to the everyday bodily movements we all share when sharing our beds with someone else.

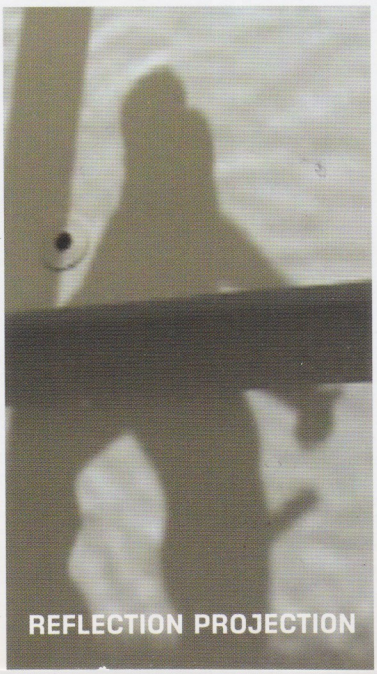
SMOOTH *
CATHERINE CORRINGER
2009, France, Super8mm and video, color, sound, 24 min

Shot both in Super8 and in video, *Smooth* is an erotic, fantastic voyage through the womb and through the body, in the world that exists before the assigning of gender.

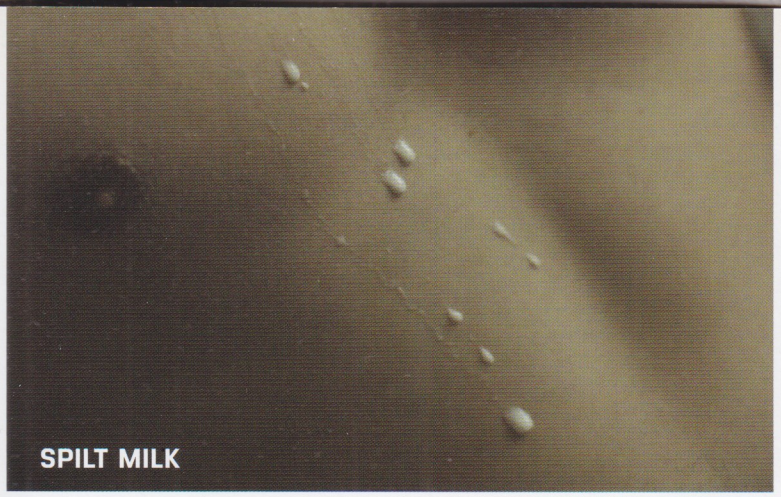
SOFARGONROP
[EXCERPT]
LUC NOTSNAD
2009, Germany/France, video, color and B&W, sound, 5 min.

Sensual bath tub moments between human and fly, whose tiny legs accomplish what most folks can't.

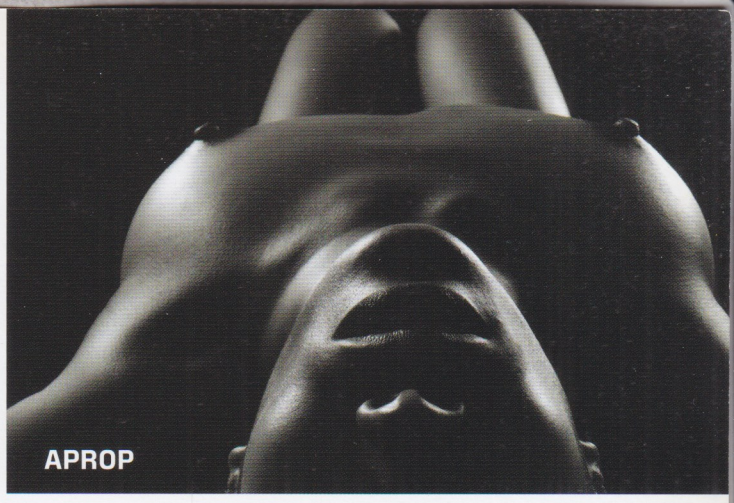
SMOOTH



REFLECTION PROJECTION



SPILT MILK



APROP

FUCK LIKE A WARRIOR

DARCEL BULLEN
2009, Canada, video, color, sound, 7 min.

A black queer princess yearns to leave home to be an astronaut, so she puts on a Bessie Smith record, pads her ass, puts on a strap-on, escapes to Africa and dances her way to a space where her dream comes true.

EVERYDAY MONSTERS

ONYINYECHUKWU UDEGBE
2009, Canada, video, color, sound, 8 min.

A woman opens the doors to her home and reveals that she wants to be touched, watched and heard. In the process, the audience is introduced to a body rarely discussed in this brave exploration of identity, race and spirituality.

PLAY ◎

MELANIE RAYDO
2010, USA, video, color, silent, 7 min.

Abstracted porn tape emphasizing the fluidity of gender and sexuality, *Play* seeks to queer what could be constructed as heterosexual sex.

THE APPLE

EMILIE JOUVET
2008, France, video, color, sound, 6 min.

In this short arty XXX video, Jouvet has managed to recreate the atmosphere of pin-up movies, but her Bettie Page is not only a blonde and famous writer and performer Wendy Delorme; Jouvet also re-invents mythology. On a gorgeous soundtrack, mixing sexy glimpses in black & white and flashy reds with fast editing and slow motions, *The Apple* creates a style that mixes the genres of porn, burlesque and fetish.

REFLECTION PROJECTION ◎

CHRISTOPHER WESTFALL
2010, USA, video, color, sound, 2 min.

Shimmering morning light reflected off rippling water and projected onto the ceiling creates an evocative backdrop for an anonymous figure who strolls alluringly through the scene. The eerie soundtrack by rock and roll mystic Syd Barrett inspires thoughts of the haunting desire for a lost lover.

JUST A KISS

MICHAEL WILDE
2008, USA, video, color, sound, 3 min.

There's nothing better than a good kiss on the big screen. And while Hollywood's spoiled us with Scarlet O'Hara-esque heterosexual make-out sessions for ages, there's always existed a lack of male intimacy in film. Luckily for us, *Just A Kiss* fills the void—mashing together images of male intimacy from both Hollywood and independent films with good old fashion vintage porn—where we finally get to see make-out sessions rivaling your mother's melodramas.

SPILT MILK

ALEXANDER EDWARDS
2009, Australia, video, color, sound, 6 min.

There's no use crying over this hot and heavy glimpse into one man's early morning activities. There's a lot more cooking in this kitchen than just breakfast.

REPRODUCTION PROHIBITED ☆

JONATHAN CULP & MONICA CLOREY
2009, Canada, video, color, sound, 5 min.
New York Premiere

Drawing on the imagery and sensibility of the 1970s education film strips, *Reproduction Prohibited* fragments and animates these images through tactile cut and paste, evoking themes of gender construction and sexual trauma within a non-linear, dance-derived formal sensibility.

FUCK FILM

KADET KUHNE
1995, USA, video, color, sound, 7 min.

It doesn't get any hotter than these celluloid dykes. *Fuck Film* is a fetishistic, reel take up on framing fancy. Didn't Mommy tell you not to fuck the art? Guess not!

PLUS A SUPER 8 SURPRISE BY STEPHEN VINCENT JUSICK

SUNDAY NOV 14 4pm

A DIFFERENT TAKE 2010

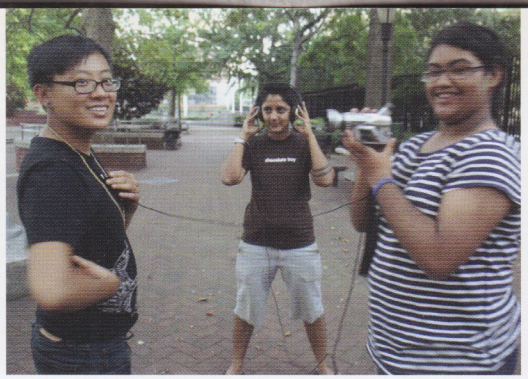
This year's program is dedicated to Tyler Clementi, Seth Walsh, Justin Aaberg, Raymond Chase, Asher Brown, Cody J. Barker, Harrison Chase Brown, Caleb Nolt, Billy Lucas, Jeanine Blanchette and Chantal Dube & to all the other LGBTQ youth & adults who are victims of a homophobic society.

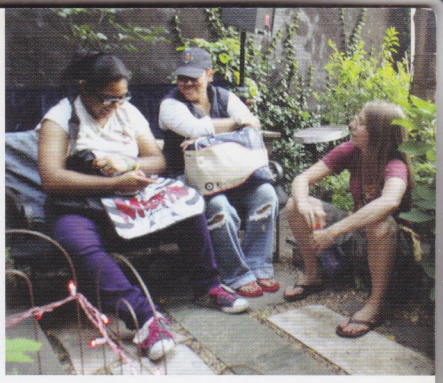
FREE FOR YOUTH 23 AND UNDER

This past September & October have been particularly difficult for the LGBTQ community. We've lost members of our queer family to hateful bullying that resulted in gay teens committing suicide. It's been a senseless waste of young lives who might have otherwise seen the lightness of day if we lived in a society where intolerance was outlawed, difference was celebrated, & love was a real value that was practiced. These deaths remind us that it's important to listen to youth, facilitate meaningful opportunities between youth & adults so they can exchange stories of survival and thriving, & grow to see nothing less than equality for all people in their lifetimes.

A Different Take (ADT) is one such opportunity. Now in our 5th year, *ADT* is MIX NYC's beloved foster kid. This free video production workshop is a place where LGBTQ youth and adults of color come together in a shared space and are mentored to further develop their artistic voices. They use moving images to reveal issues that are important to them and which bear witness to their experiences. This year's youth program represents a selection of *ADT*-produced films with a focus on issues that queer youth confront: homelessness, rejection, homophobia, violence, first love, heartbreak & the desire for autonomy. The adult films confirm that in time we will not only find a nurturing community, but also the paths to accept and love ourselves. What does it say about our world that we can only know peace after much struggle? —Hima B., Education Director, MIX NYC

Programmed by the Festival Programming Committe & Hima B. TRT: 66 min.





A 2010 LOVE STORY ◎

SHAHEEN NAZERALI
2010, USA, video,
color, sound, 6 min.

A 2010 Love Story is a split-screen vignette that uses both scripted and un-scripted moving images to share a chapter from the lives of two New Yorkers during the last few weeks of summer in 2010. This experimental short story is about fasting during Ramadan, friendship and living one's destiny.

INSIDE OUT

JESSICA SCOTT
2006, USA, video,
color, sound, 7 min.

Depicted through simple yet powerful illustrations and interviews with women she lived with in a horrific women's homeless shelter, Jessica Scott's *Inside Out* describes her reality as a youth growing up fast and trying to survive.

LOVE IS SHIT

ALI KENNEDIE
2006, USA, video,
color, sound, 9 min.

A young trans-female's lament for longed-for love in the West Village.

OBSESSION

CHRIS RIVA
2007, USA, video,
color, sound, 9 min.

What's on Chris's mind? Boyfriend Richie, his hair, Richie, worrying that his father will discover that he's gay and Richie. Chris hasn't seen Richie for a while and when he learns Richie's dark secret, he's got to figure out how to keep himself happy.

A BX CHULA, HER X, HER GIRLFRIEND & HER TWIN

ERIKA PEREZ
2007, USA, video,
color, sound, 8 min.

A Bronx chula is heartbroken as she remembers being cheated on by her past girlfriend and tries to be present with her new girlfriend.

BROKEN LIVES

PAULA SANTOS-SHEVETT
2008, USA, video,
color, sound, 7 min.

Using stop-motion animation, the filmmaker illustrates a teenage couple who love each other and being together as they take a turn for the worse as they become victims of homophobia and self injury.

BEING ME

L.S. SERRANO
2008, USA, video,
color, sound, 7 min.

This experimental short features the life of a vision-impaired transman trying to connect his conflicting identities with each other without him losing himself.

HOW IT ENDS

VICTORIA RUIZ
2009, USA, video,
color, sound, 5 min.

A young lesbian, Chichi, tries to survive high school and find love. With her best friend's encouragement, she starts to flirt with the popular girl, who has a boyfriend. Her classmates had already been taunting her for being gay, but now she could be in even bigger danger.

STA TODO BIEN (EVERYTHING'S AIGHT) ◎

SAUL SILVA
2010, USA, video,
color, sound, 7 min.

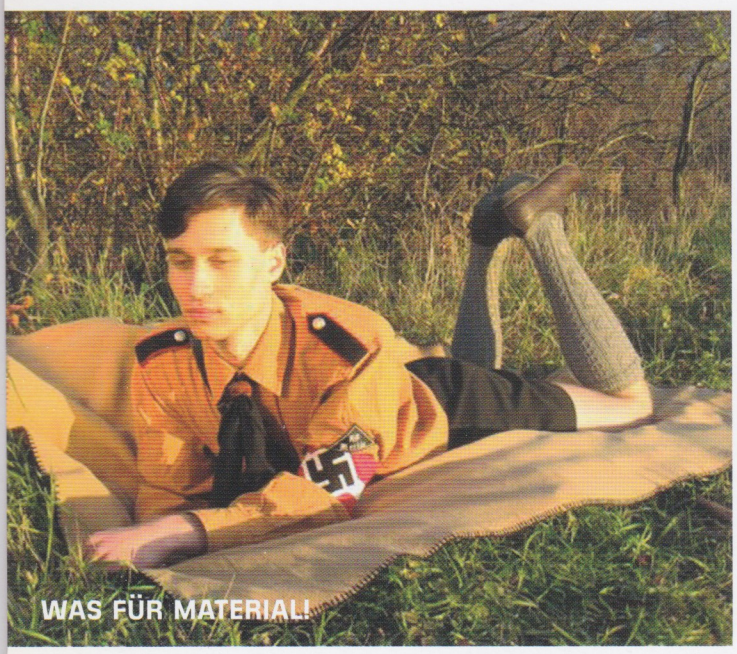
After 32 years of blood, sweat & tears, the filmmaker turns the camera on himself as he negotiates family, friends, & life in New York City. As an Ecuadorian, queer and transman, born and raised in New York City, he discovers what it means to finally be able to say *"Sta Todo Bien."*

SUNDAY NOV 14 6PM

THAT TORTURED FEELING

After more than seven years, our 44th president declared an end to the Iraq War on August 31, 2010—but fear, anger—and arguably the war itself—rages on. Though the films of this program were shot prior to the declaration, the fear, anger and cynicism presented are just as relevant as they were on August 30, 2010. These films are not just about the current war in Iraq. They reference a range of wars, periods and atrocities. . . Not simply protest works, some like *Gay Pool Party* juxtapose the martial and the serene, while others (such as *Inititation* and *The Dance*) offer a harrowing window on torture and violence in a mysterious context. Still others such as *Was Für Material!*, suspend conventional expectations, narrative norms and political orthodoxy by leaving judgment of the actions and characters to the viewer, leading to unexpected sympathies and questions.

Curated by the Festival Programming Committee. TRT: 87 min.


WAS FÜR MATERIAL!

GAY POOL PARTY 1968 ☆

RUDY LEMCKE
2009, USA, video,
color, sound, 4 min.

Scenes from a decadent pool party full of bare chests, sunshine, swimming pools, cocktails and fun are intercut with stirring archival images of social unrest from the 60s.

ANTI-ITIRAFLAR VOL. 1 *

AYKAN SAFOLĞLU
2007, Turkey, video,
color, sound, 3 min.

Against a rainbow flag backdrop, a gay suicide bomber bids farewell.

THE DANCE *

BANDIT QUEEN
2007, Canada, video,
color, sound, 4 min.

Lo-res images (suggesting surveillance or documentation) are poetically edited in this meditation on the torture at Abu Ghraib, where women are both victims and perpetrators of organized violence. "But the Abu Ghraib photographs are an event in themselves...they make it clear that the east and the west are joined intimately and unwillingly, in a diabolical pas de deux of violence and death: joined in image and reality, as perpetrators and voyeurs." —Susie Linfield, *Dissent Magazine*

THREE MINUTES

JENN GARRISON
2009, USA, video,
color, sound, 4 min.

Two women, resisting an unnamed despotic regime, race through a war-torn city to spend three minutes together. Once reunited, they're able to let their inhibitions go wild through romantic choreography ... but for only three minutes.

BLUE MOVIE (AFGHANISTAN) ◎

JEANNE HILARY
2010, USA, video,
color, sound, 11 min.

A chilling look at the relationship between eroticism and violence. *Blue Movie* combines blue illustrated images with still photographs taken in Afghanistan in 2001 and 2002. Featuring MIX's own Luc Goodhart. Text by Jean Genet & Georges Bataille.

WAS FÜR MATERIAL!

MARK THER
2004, Czech Republic,
video, color, sound, 17 min.

Gay love lives of the Hitler Youth. Tonguing the flame. Running through the fields, Nazi flag in hand. Pissing on crosses and licking it off. They are happy to know each other.

INITIATION. 1, VEGEMITE ◎

PAUL GUNN
2010, USA/Australia,
video, color, sound, 24 min

Initiation. 1, vegemite combines the format of Al Qaeda prisoner of war video with enactments of fraternity, military and gang initiation rituals in an exploration of methods of entry to limited access groups.

SEE SOMETHING, SAY SOMETHING ◎

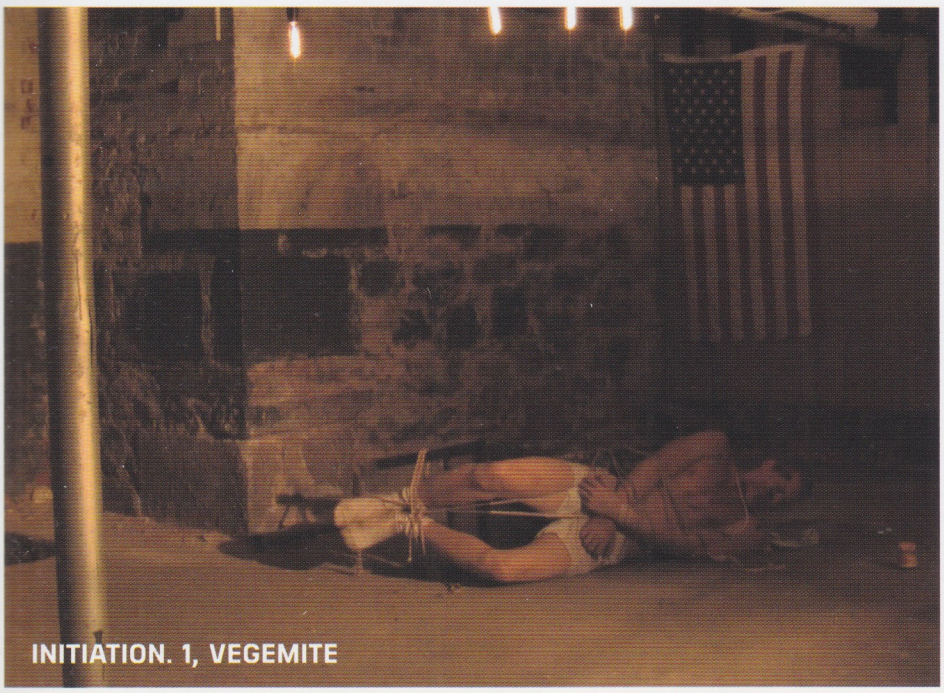
JERRY TARTAGLIA
2010, USA, 8mm, 16mm,
video, color, sound, 20 min.

This is the second installment of the film cycle "The Way of The World," the first part of which, *The Mystery School,* was completed in 2009. Using manipulated multiple projections and live performance, the film begins with a brief FBI Warning, after which the Pope (Pauline VI), visits America in 16mm and with the help of a new audio track, clarifies the foundations of our Imperial system. Later, American soldiers enacting the "Saga of Western Man" burn civilian villages while superimposed gay porn unmasks the sublimated sexual energy that prevents them from asking or telling. In the live action segment the filmmaker attempts to communicate directly with the audience, but succumbs to the temptation of academic sanitation. *See Something, Say Something* takes the experiment from the passive re-reading of heterocentric imagery of *The Mystery School* into a proactive re-contextualizing of the fetishes of hetero-sanctity. *See Something, Say Something* is a live, real time, moving image projection that employs 16mm film, digital video/audio, super8 film and live action. The presentation at MIX includes Tyler Arcaro, John Schlegel and Sean Michael Kirk.

SUNDAY NOV 14 6PM

UNDER THE QUEER FRUIT TREE

A CULMINATING RITUAL FOR BLAISE GARBER'S INSTALLATION. SUNDAY, NOV. 14 AT 7:30 PM. SEE PAGE 26.



INITIATION. 1, VEGEMITE

THE DANCE

SUNDAY NOV 14 8PM

L.A. ZOMBIE

Filmed in the vapid streets of Los Angeles, *LA Zombie* stars French porn veteran François Sagat as a homeless zombie who rises mysteriously from the sea, encounters recently deceased junkies, gangbangers and discarded porn stars and in an inversion of the everyday zombie tale, fucks these newly dead back to life. The film also features appearances by Erik Rhodes, Matthew Rush, Wolf Hudson and others from the porn world.

BRUCE LABRUCE ◎

2010, Germany/USA/France, video, color, sound, 90 min.

Bruce LaBruce is hardly a stranger to controversy, porn and zombies. His previous zombie film, *Otto, or Up With Dead People* (2008), played to festivals around the world; but even before *Otto*, LaBruce had toyed with the zombie theme in more veiled terms. The neo-Nazi skinheads in *Skin Flick* (1999) were a form of zombie, as were the left-wing terrorists in his *Raspberry Reich* (2004). With *L.A. Zombie,* LaBruce aims to make zombification more life-affirming.

Critics have found much to tease out of LaBruce's visual text. Time Out London says "Rather than a torrent of extreme bad taste, the film turns out to be a tender study of otherness in the big city and a cunning reversal of genre conventions." While Michael Guillen at Twtichfilm.net says "It's difficult to resist tracing a metaphor of 'the walking dead' as an infected constituency negotiating its compromised and complicated pact with life."

Guillen continues:

It's especially difficult not to read too much into *L.A. Zombie* and to let it stand on its own raw, sexually ravishing ethos... When the film's protagonist is visualized as an alien zombie...he is adorned in glaring primary neon colors. When he's not... he is depicted as a homelessly hot homo who—at first—you want to offer your shirt to but then—on second thought—prefer to leave shirtless, charity be damned. LaBruce is commenting on an eroticized solidarity, an exact specularity that's involved when queer men perceive themselves or see each other as zombies, fuck each other, as if to become non-zombie, i.e., human. This is the tenderness that is so surprising in *L.A. Zombie* for being presented so ghoulishly. Pursuing the wound-fucking initiated with *Otto, L.A. Zombie* converts the penetration of another's wound as a life-giving act. It's as if LaBruce is suggesting that furtive zombie sex makes you feel human; akin to sexual indiscretions that leave you feeling innocent once fully satisfied.

L.A. Zombie stirred major controversy in Australia, where the Australian Film Classification Board prevented the Melbourne International Film Festival (MIFF) from screening the film, prompting an illegal screening at the Melbourne Underground Film Festival (MUFF).

LaBruce—straddling both arthouse and porn audiences—creates two versions of the movie: a softcore version for mainstream film festivals and a hardcore version for porn distribution. Tonight, MIX NYC and Dark Alley Media are pleased to present for you the hardcore version.

WISH THEY WERE HERE!

SPECIAL GUESTS

Bruce LaBruce is a Toronto-based filmmaker, writer, director, photographer and artist. He began his career in the mid eighties making a series of short experimental super 8 films and co-editing a punk fanzine called J.D.s, which begat the queercore movement. He has directed and starred in three feature length movies, *No Skin Off My Ass* (1991), *Super 8 1/2* (1994) and *Hustler White* (1996). More recently he has directed two art/porn features, *Skin Flick* (2000) (hardcore version: *Skin Gang*) and *The Raspberry Reich* (2004) (hardcore version: *The Revolution Is My Boyfriend*) and the independent feature *Otto; or, Up with Dead People* (2008). He was honored with retrospectives at the end of 2005 at the Madrid and Hong Kong Gay and Lesbian Film Festivals. *Otto; or, Up with Dead People* debuted at Sundance and Berlin and played at over 150 film festivals, culminating in a screening at MoMA in New York City in November of 2008. *L.A. Zombie* premiered in competition at the Locarno International Film Festival in August 2010.

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LaBruce has written a premature memoir entitled *The Reluctant Pornographer,* from Gutter Press. The Plug-In Gallery in Winnipeg, Canada published a book on LaBruce's work, *Ride Queer Ride,* in 1998. LaBruce was a contributing editor and frequent writer and photographer for *Index* magazine and he has also contributed to *Eye* and *Exclaim, Dutch, Vice,* the *National Post, Nerve.com* and *Black Book.* He was a frequent photographer for the US porn mags *Honcho* and *Inches* and has recently contributed to *Butt, Kink, Jack, Currency, Kaiserin* and *Slurp.* As a fashion photographer he has contributed stories to such magazines as *Dazed and Confused, Bon, Tank, Tetu, Fake, Attitude, Blend, Tokion, Purple Fashion* and the *National Post.*

LaBruce had his first solo show of photographs presented by the Alleged Gallery in New York in December 1999. In October of 2006 he was the featured artist at the Barcelona International Erotic Festival. His latest solo shows include "Untitled Hardcore Zombie Project", which opened at Peres Projects in Culver City, L.A., on May 2009, and "L.A. Zombie: The Movie That Would Not Die", which premiered at Peres Projects Berlin on January 2010. LaBruce has also made a number of popular music videos in Canada, two of which won him MuchMusic video awards.

François Sagat is a French model and porn actor who has appeared in both gay and bisexual movies. He is best known for his rugged muscularity, exotic looks and interest in the artistic side of erotica.

Sagat was born to French parents in Cognac, France. Sagat moved to Paris at the age of eighteen, hoping to work in the fashion industry. After studying fashion for two years in Paris and working briefly at various fashion houses, Sagat left the profession.

Around age twenty-one, Sagat worked in the adult film industry as a model, but felt he was poorly treated and put his career in front of the camera on hold. At the age of twenty-five, he was contacted by a French pornographic studio Citebur and a few weeks later performed in his first movie, which was an instant success. Six months later he was invited to move to the USA to shoot *Arabesque.*

Sagat quickly found a niche in the muscle genre where he became known for his distinctive scalp tattoo. As a pornographic actor, he was both top and bottom and also performed BDSM. Although primarily known for his gay movies, he appeared in his first bisexual scene, in 2007, in the film *Gay Arab Club.* In that same year, Sagat was nominated for six GayVN Awards and won the award for best newcomer.

Also in 2007, his relationship with fashion rekindled when designer Bernhard Willhelm invited Sagat to promote a line of men's wear for Paris Fashion Week. Sagat has also worked with French fashion label Fade.

In addition to *L.A. Zombie,* Sagat also stars in the recently released non-pornographic feature by Christophe Honoré, *Homme au bain.*

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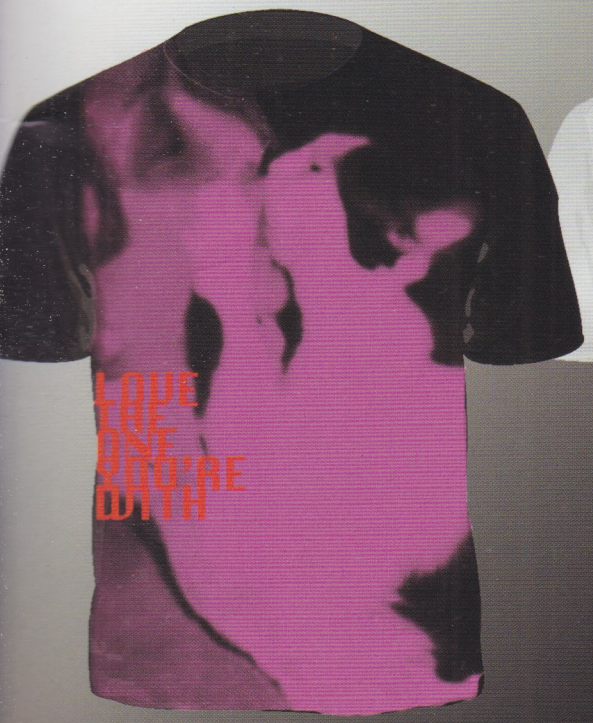

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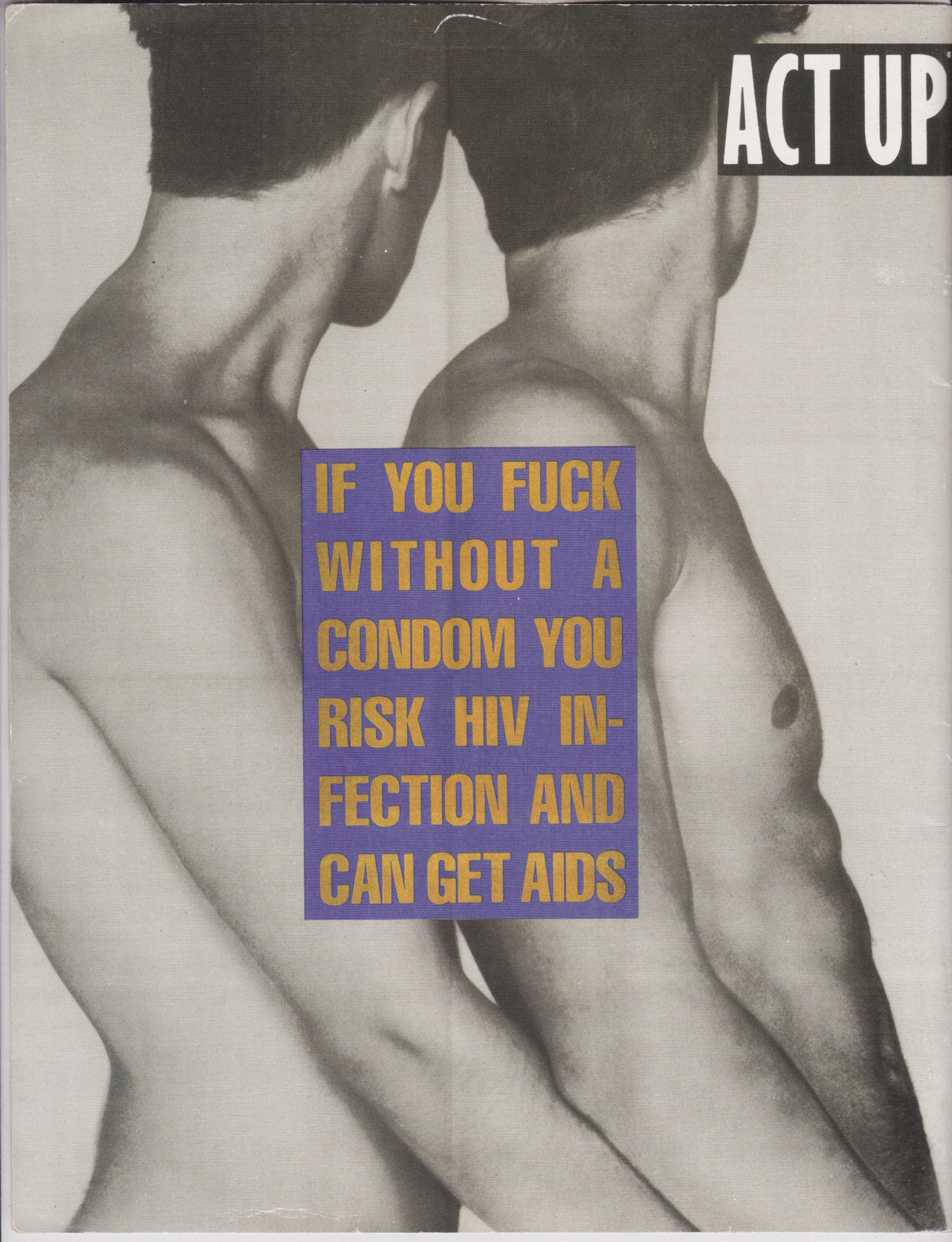
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